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UNIVERSITY OF CALIFORNIA
Santa Barbara

Part One:

Ferrari's 'Les Arythmiques'

Part Two:

Brief Analysis of the Author's Compositions

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy in Music

by

Ori Barel

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June 2017

The dissertation of Ori Barel is approved.

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May 2017

Analysis of Luc Ferrari's 'Les Arythmiques' and of the Author's Compositions

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by

Ori Barel

DEDICATION

This work is dedicated to my parents, Dan and Miriam Barel, for their immense, kindhearted support throughout all the years of my studies.

ACKNOWLEDGMENTS

I want to profoundly thank Clarence Barlow for his unconditional support throughout all my years at UC Santa Barbara. I would also like to deeply thank Curtis Roads and JoAnn Kuchera-Morin for their great commitment, invaluable time and help.

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REDCAT – ‘In a Tube’ (Andrew Tholl)

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CalArts – ‘Town’ for mixed ensemble (Ear Unit).

UC Santa Barbara – ‘Artificial Kitchen’ for recorder and fixed media (Lucia Menze).

UC Santa Barbara – ‘Out’ for flute and fixed media (Anne La Berge).

Santandler Festival, Spain – ‘Walkie-Talkie’ for contrabass and piano (Eran Borvich).

UC Santa Barbara – ‘Structural Narratives’ for solo piano (Jeremy Haladyna-ECM).

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‘Small Town’ for solo piano – Centaur Records 2017

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ABSTRACT

Analysis of Luc Ferrari's 'Les Arythmiques' and of the Author's Compositions.

by

Ori Barel

Part A of this document is an analysis of movements one and two of the electronic work 'Les Arythmiques' by Luc Ferrari. This dramatic work is one of Ferrari's major pieces from his last decade. The analysis uses spectrograms as well as sound clips to point out important moments in the piece. Part B is a brief exploration of the author's compositions that are in Appendix D (portfolio of scores). Part B shows the compositional methods chosen for each piece. Some of the techniques used in Part B explore the use of Cellular Automata, Markov Chains and Fibonacci Numbers. This part shows the purposefulness to get a specific result by using a particular method that would suit the overall envisioned aesthetic.

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Part 1

Analysis of Two movements of ‘Les Arythmiques’ by Luc Ferrari

1.1 Background on Ferrari and ‘Les Arythmiques’

Luc Ferrari’s contribution as a composer of the 20th and 21st century is indispensable. His approach was unique and ahead of its times. He added techniques to the field that were unprecedented but above all was a pioneer in incorporating loops to electronic music. His refreshing attitude and insistence that serious music could be intimate, humorous and anecdotal undetached from every day life is unparalleled. ‘Les Arythmiques’, one of his last works, is a personal work as it deals with Ferrari’s heart arrhythmia. The linearity of the narrative in this piece is not a typical Ferrari work and its atmosphere is heavy and eerie. ‘Les Arythmiques’ manages to incorporate various aspects of Ferrari’s language in a novel way. It is a profound compositional achievement and a major contribution to the field of electronic music.

The Backdrop For ‘Les Arythmiques’

The liner notes for ‘Les Arythmiques’ have a programmatic element. They provide an intimate glimpse of what the piece deals with (Ferrari 2009). They have a few points that are important in order to understand the piece in a more nuanced way. On the liner notes for the compact disc Ferrari writes the following:

“The morning of May 29, 2003
when I awoke
I could not breathe any more
I was taken to the emergency room, and there I was told that I had cardiac arrhythmia.
They made me an electrocardiogram and they showed it to me.
I found that the arrhythmias were not very interesting.
That I could do better

At this time I decided to make an electro-acoustic composition that would be called
The Arrhythmias.

Then I was told.

To restore the cardiac rhythm an electric shock should be made.

I was put on a traveling bed

I waited in a rather cold corridor for two hours

I was finally anaesthetized and probably received an electric shock that I do not
remember

This is why, while leaving the hospital

I tried to reconstitute in the studio the sound of the shock that I had not heard

With this sound coming back periodically, each time I change the scene

I impressed the rhythm on the composition.

This composition, peculiarly, is listened to from start to finish.

But I tried that one remembers it backwards.

As I revisited a village in Italy, here, I tried to go back in time.

It is not Easy

Luc Ferrari

May 5, 2005”

A few important points are informative for the piece in terms of the compositional process as well as the narrative and conceptual aspects of the piece. The following points are related to ideas in the piece as well as specific techniques that the composer uses. Many times the two overlap. The clips for 'Les Arythmiques' can be found in Appendix B. The first two clips are the entire first and second movements of the piece. Thus sound excerpt **A.1** is Movement 1 and sound excerpt **A.2** is Movement 2.

1. Arrhythmia

Arrhythmia means that the heartbeat of a person has an irregular pattern. It can be too slow, too fast or simply irregular. Ferrari got the idea for the piece due to his medical condition. Les Arythmiques features irregular rhythmic patterns all through the piece. The jittering rhythms appear by irregular transients from various sound worlds. As Ferrari point in the liner notes: 'I decided to use all the sounds that I had recorded on journeys these last years. While making them arrhythmic'. This results in relatively passive sounds that suddenly 'jump' in volume and become very expressive full of gesture on the verge of a violent aesthetic. Ferrari makes a connection between the irregular rhythms of the heart and the scenery of the past. The piece turns into a kaleidoscope where the scenery changes periodically in unexpected ways. As Ferrari points out: 'I thus had time to reflect. And as one says of a drowning man's life passing before him.' And yet, the flashbacks are distorted offering an invented, imaginative hyper-reality rather than a traditional flashback (Roads 2015).

2. Electric Shock

The electric shock that Ferrari mentions in liner notes of the CD seems to appear throughout the piece. This electric shock is the *idée fixe* of *Les Arythmiques*. I refer to in my analysis as the ‘electric pulse’. In the liner notes of the CD, David Grubbs speculates that Ferrari talked with him in the hospital on how he worked for days in order to recreate the sound of the electric shock that was used in order to treat his Arrhythmia: “What sound had been thwarting him that day? In the hospital, he had been given an electric shock to treat his arrhythmia. The sound that he was doggedly trying to create was that of a jolt of electricity, sent across the heart. I didn’t know until reading Luc’s notes for *Les Arythmiques* several years later that he had been unconscious during the procedure, and that he was engaged in creating a sound from his imagination. The sound that he finally crafted to his satisfaction is the crackling, vaguely terrifying one that jolts *Les Arythmiques* into life and reappears throughout to interrupt the proceedings at the most unlikely moments.”

3. An Additive technique

Ferrari works constantly with addition and retention. He constantly adds new motives in this piece that belong to a new category after the listener becomes used to a certain sound or passage. He foreshadows events and also works in associate ways. For example the different ‘pulses’ in the piece are all related to each other.

4. Imaginary flashbacks with field recordings

Ferrari’s tone is definitely dramatic in the following sentence: “And as one says of a drowning man’s life passing before him”. What symbolizes his own memories or flashbacks is his decision to use recordings from his past journeys (“I tried to go back in time”, followed by the last sentence “It is not easy”). Ferrari, takes these anecdotal recollections and creates a sense of distressing melancholia. As Grubbs points out: “*Les Arythmiques* ultimately moves beyond the hospital room by delving into an archive of remembered

sounds.” Grubbs also points out that part of the material is from the recordings of the village in Italy but also from “the American Southwest for his *Far-West News* series”. These are not flashbacks. Ferrari intersects illogical combinations of spaces and sounds that because of their concreteness appear purely logical. This aesthetic echoes magic realism.

5. Magic Realism

One can sense the influence that cinema had on Luc Ferrari. In his book ‘Composing Electronic Music: A New Aesthetic’, Roads compares a piece of Ferrari to the montage of Jean-Luc Godard and his use of the jump cut. As Roads points out the narrative emerges in a non-continuous way, without a clear beginning middle or end. It is associative and reminiscent of films that used associative techniques (e.g. late Bunuel, Fellini or Godard). Ferrari’s use of narrative blurs the lines between realism and surrealism. The result is more related to Magic Realism. In Magic Realism the detailed and sometimes dry realism can become too hard to believe, too abstract, strange and at times humorous as a result. The combination of Ferraris’ detailed documentation and his anecdotal approach in conjunction with the abstract mixing results in magic realism.

6. Symbolic Elements and confused identities

There are many symbolic elements in this piece. For example the church bells, elements of motors and cars that ‘ignite’ the flashbacks, animal sounds, and above all the horse riding scene towards the end of the final climax of the piece. Another recurring element is the use of various languages together that create clashes. The aesthetic of combining different spaces together in a highly artificial manner is also an element of confusion. These elements of uncertainty and confusion, challenge the listener both cognitively and symbolically.

7. Loops

As Roads points out, loops are Ferrari's signature. Ferrari uses multi-layered loops creating abstract textures and shapes. At times the loops are a backdrop and work as an ostinato. Other times they come into the foreground and are very gestural. In 'Les Arythmiques', this happens particularly with speech, motorcycle engines and bells.

8. Cinema For The Ears and field recordings (Sound design)

The listener is thrown into a multi-layered atmospheric reality. However, each sound is carefully picked and planned and gathers meaning and momentum (Roads). The sounds become direct experiences rather than representational ones. As Roads explains about 'Presque Rien': 'We experience the sound sources so the signification is direct'. Likewise this happens in Les Arythmiques except that here, we are in multiple locations all at once. It can be argued, that the certain listeners will constantly re-configuring and make assumptions about the locations and characters that 'live' in the piece as they listen to the piece. In the recording process Ferrari takes a role of a documentary filmmaker, but once the material is edited it becomes abstracted and the story does not follow a linear direction but only appears to be linear – an illusion of reality.

9. Humor/Irony

Ferrari's slapstick humor is somewhat grotesque in this piece (for example a voice of a character saying 'basta' - enough), or repetitive nagging sounds that create a humorous tension that is more tragic than comic. As David Grubbs point out about the piece: 'I can't think if any of Luc's works that are stamped by dread in the same manner as Les Arythmiques. Luc's characteristic humor is here particularly in the superimposition of diverse sound environments. But Les Arythmiques also possesses a nagging unease, a persistent gravity that both listener and composer cannot shake.'

10. Silence/Chance

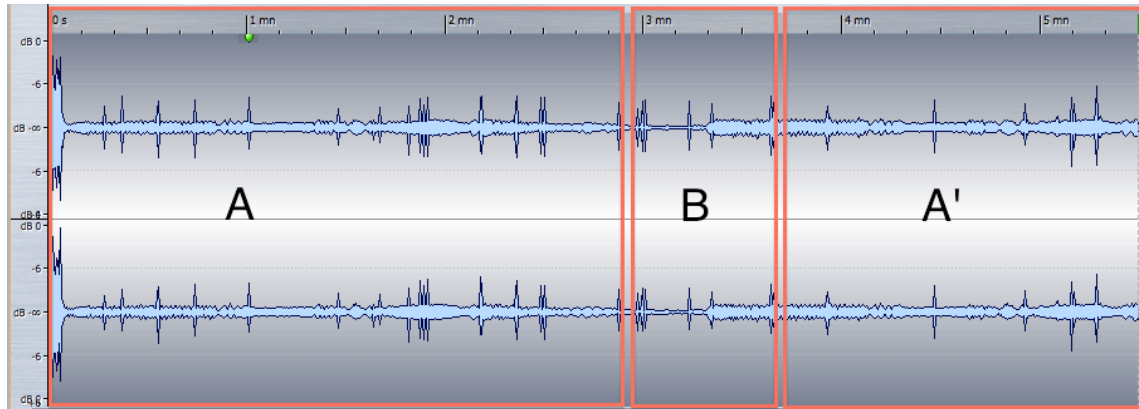
Ferrari's influence from John Cage is evident in pieces like 'Presque Rien'. Even the title 'almost nothing' is reminiscent of Cage's famous lecture ('Almost Nothing'). The approach is also manifested in Ferrari's minimal alteration with effects on his field recordings. For example, the approach of 'Presque Rien' can be compared to an acoustic piece like Feldman's 'The King Of Denmark'. Feldman who was part of the New York School movement and close to Cage, was also inspired by being inclusive of environmental sounds and silence. Consider the following remark by Feldman: "I actually remember writing The King - on the beach on the south shore of Long Island and I wrote it in a few hours, just sitting comfortably on the beach. I wrote the whole piece on the beach. And I can actually conjure up the memory of doing it - that kind of muffled sound of kids in the distance and transistor radios and drifts of conversation from other pockets of inhabitants on blankets, and I remember that it did come into the piece. By that I mean these kinds of wisps. I was very impressed with the wisp, that things don't last, and that became an image of the piece: what was happening around me. To fortify that, I got the idea of using the fingers and the arms and doing away with all mallets, where sounds are only fleetingly there and disappear and don't last very long." (Williams 1983). Although the two pieces have very different results they share some aesthetic characteristics.

11. Anecdotal Music

Besides loops, Ferrari's contribution to electronic music lies in the integration of social elements. Until Ferrari, electronic composers would mainly record sounds and treat them as notes. In a sense, recapturing the modernist instrumental music aesthetic (Caux 2012). However, Ferrari treated these sounds more like a documentary director. Ferrari laid the ground for electronic composers to search the social and anecdotal rather than the purely abstract in electronic music. One can compare this to the approach of painter Jean Dubuffet who was also interested in the anecdotal and in the celebration of simplicity of every day life events.

1.2 ‘Les Arythmiques’ - First Movement

Overview of the form (very broad)



1. 0-2:52 A
Drone with pulses.
2. 2:52-3:40 B
Field recordings. Drone goes away.
3. 3:40-5:29 A'
Drone with pulses comes back.

Main elements of Part A

1. Recurring short pulse lasting a few milliseconds with strong amplitude
2. Recurring short pulse lasting a few milliseconds with lower amplitude
3. A static drone providing harmonic context
4. Rhythmic element with varying speeds
5. Field recordings in the background (almost unrecognizable)
6. Introduction: burst of sound that ignites the piece (0-4)
7. Rhythmic sustained frequencies around 526Hz shifting in tremolo-like effect.

Part A can be dissected into two parts A1 (00:00-1:00) and A2 (1:00-2:52)

Movement 1 - Part A1 (0:00-1:00)

A burst of sound marks the beginning of the piece. A drone like pattern appears around 51Hz all throughout Part A and Part 'A (Figure 1-1A-1).

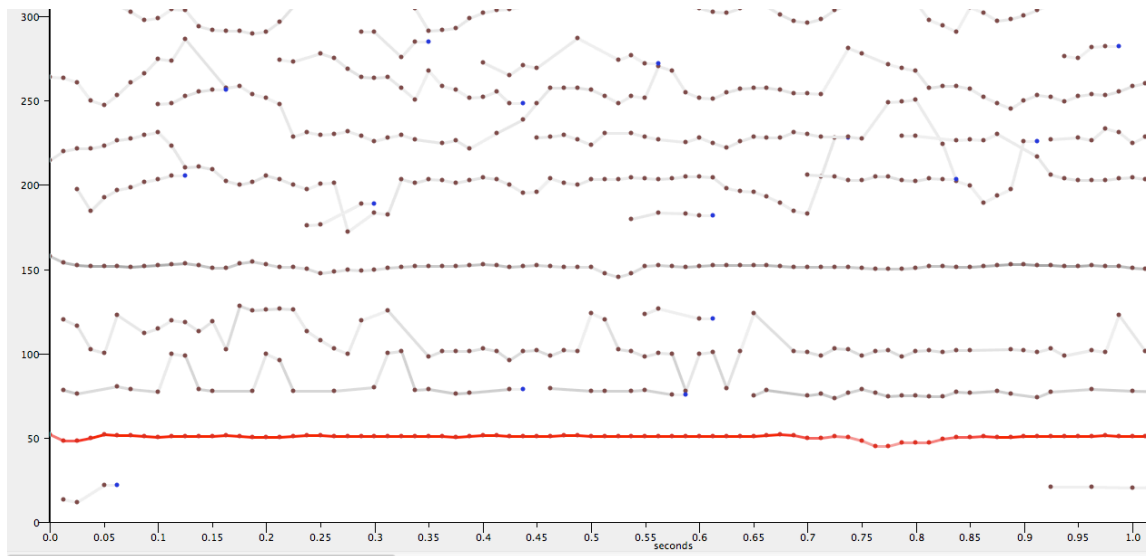


Figure 1-1A-1 (0:04-0:05)

This drone consists mainly of the following frequencies (51, 102, 152 Hz - an octave and a fifth). The lowest note of the drone is highlighted in red. This drone is around 51Hz, an A flat. An important feature of this drone: it constantly moves in tiny increments of cents either up or down by using glissandos in the micro scale. The cognitive result is that the listener is constantly intrigued by consonance and dissonance. Sound excerpt A.3 is the opening of the Movement 1.

The main compositional idea of Part A is that Ferrari inflicts rhythms on the frequencies that are the same as the frequencies of the drone. These pulses are loud and short. They seem to strike out of nowhere, create surprise, momentum and anticipation for the next pulse. The pulses appear in unpredictable moments that are random and yet seem deterministic in character. We can see in the figure below the pulse highlighted by the arrow. Some of its

notable frequencies are 48, 105, 210, 315, 526 Hz. (Figure 1-1A-2). Sound excerpt A.4 belongs to this figure.

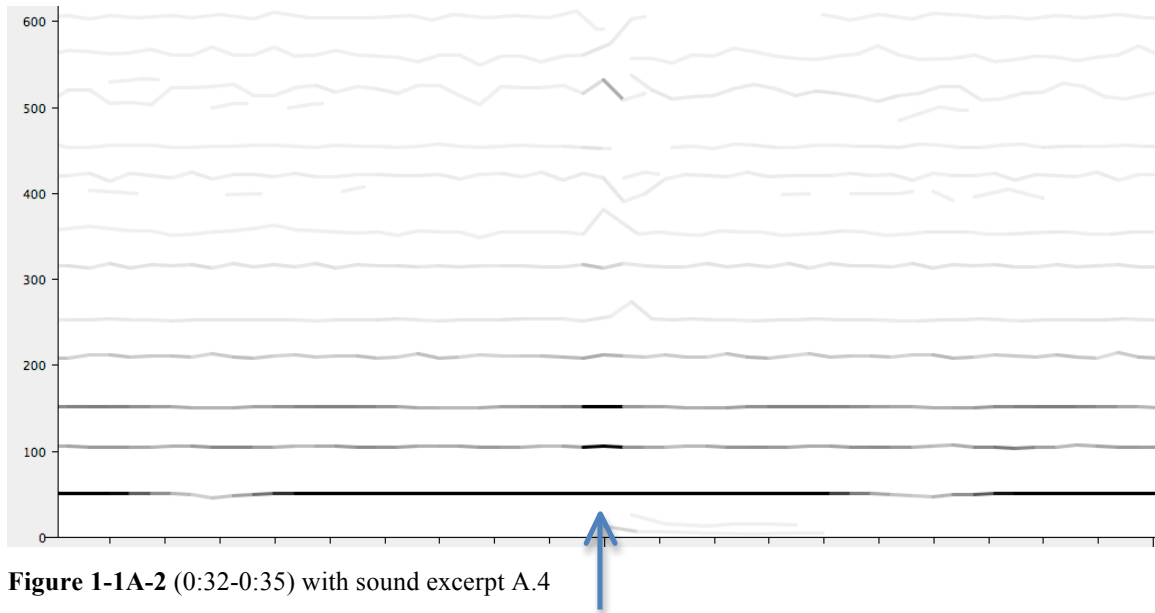


Figure 1-1A-2 (0:32-0:35) with sound excerpt A.4

In Part 1A the loud pulses appear in the following seconds: (00:16, 00:22, 00:32, 00:44, 01:00). Thus there is an expansion of time of 6,10,12 and 16 seconds. The soft pulses appear in the following seconds: (00:05, 00:11, 00:27, 00:38, 00:49, 00:54). Unlike the loud pulses, the soft pulses expand in time, stay the same, and finally contract (6,16,11,11,5). There are 5 strong pulses and 6 soft pulses in total. The temporal places of the pulses and the intricate combination of strong and soft pulses, keeps the listener attentive. But above all the gesture of the strong pulses has an almost shocking effect. It emerges from background to foreground in a sharp way leaving the listener unguarded. Part of what contributes to this effect has also to do with a rich variety of amplitudes mixed together. The mix is extremely detailed from very soft to very high levels with various layers. The pulses in the foreground are very loud compared to the background, but because the background is so detailed in amplitude we tend to focus on examining or dissecting it. Once the pulse kicks in it distracts our attention to a different perception.

Movement 1 - Part A2 (1:00-2:52)

Part A2 is more random. On one hand there is more space between the pulses. On the other hand, the pulses appear one after the other up to 3 times in a second. The strong pulses appear in the following seconds: (1:27, 1:38, 1:40, 1:49, 1:52, 1:53, 1:54, 2:10.696, 2:10.793, 2:21.447, 2:21.556, 2:21.680, 2:28, 2:29, 2:52). The strong pulses appear now in a very different timescale than Part A1: (11,2,9,3,1,1,16,0,11,0,0,0,7,1,23).¹

There is a combination of the macro and micro scale. The macro scale is seen by large second gaps and the micro by pulses that appear simultaneously after 1 second or only after a few milliseconds. The lower amplitude pulses appear in the following seconds: (1:05, 1:11, 1:16, 1:22, 1:27, 1:33, 1:44, 2:00, 2:05, 2:16, 2:27, 2:32,2:37,2:44). Again it is interesting that the lower amplitude pulses are by far more regular than the stronger amplitude pulses.

The most notable aspects in part 1B are: the large gaps and very short gaps between pulses, the repetition of either 2 or 3 pulses in a row, the technical virtuosity in the variations on the sound of the pulses (particularly in the various forms of attack and envelope), the beginning of a hidden field recording that is brought up slowly in amplitude around 2:17 and the various sustained sounds. The sustained sounds fluctuate by tiny glissando increments around 526Hz. They create a rich contrast to the short pulses. This frequency (526Hz) acts a bit like a mask, sometimes it is sustained and sometimes it emerges from background to foreground and vice versa.

Part 1A appeared to be more stable because of its regularity. Part 1B is less regular and unexpected. The irregularity makes the listener in a perplexed state. Although the piece is very minimal, Part 1B leads to a mini climax and this results in Part 2 where the drone drops and the field recordings come in.

Thus, intentionally the composer leads the listener into a journey where field recordings interact with one another in an imaginative way by form of collage (much like in the technique of Ferrari's 'Almost Nothing' and many other pieces by him). The result can be seen is as if the field recordings appear in the protagonists' mind suggesting magic realism in music.

Movement 1 - Part B

Main elements of Part B

1. The ostinato from Part A drops
2. Field recordings 'substitute' the ostinato
3. Introduction of 'acoustic pulses'
4. Element of glissando going down in pitch
5. Reverberation in pulses gone

Movement 1 - Part B (2:52-3:30)

In this part the ostinato drops and the field recordings gain presence. In a sense they are replacing the function of the ostinato from Part A. For the first time, the pulses also become acoustic. There is no doubt that the acoustic pulses are referential to the electronic pulses from Part A. The first acoustic pulse appears in 2:57. The short sound, which lasts about 130ms, seems to be some kind of engine but it is impossible to determine since it is so short. In later chapters, these acoustic 'pulses' will become more prominent. However, Ferrari plants the seed in this chapter.

The electronic pulses remain; however, reverb is not used on them and they appear to be purposefully detached from the new layer of field recordings. The lack of reverb and sudden dryness is a powerful gesture in this part.

The change of texture as the ostinato drops in Part B is definitely dramatic. There is a drop of pitch of a minor third in 2:56 that sounds like the sound of an engine followed by the first ‘acoustic pulse’ in 2:58 (Figure 1-B-1). Sound excerpt A.5 belongs to this figure.

Both of these two elements (drop of pitch and acoustic ‘pulse’), are emphasized with arrows.

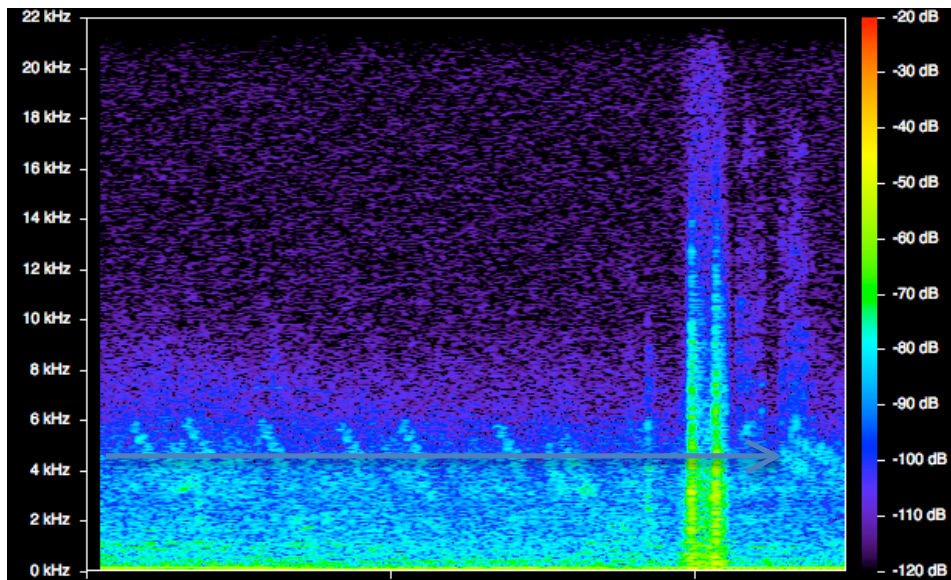


Figure 1-B-1 (2:56-2:58.500) with sound excerpt A.5

The dry ‘synthetic pulses’ along with the field recording as the ostinato drops causes an eerie effect: it’s as if there are two realities that are very contrasting and disconnected. In the article: “‘I’ tunes: Multiple Subjectivities and Narrative Method in Computer Music” by Elizabeth Hoffman (Hoffman), the author examines how electronic music can easily create alternate sound world belonging to different realities very much like in film. Hoffman comes up with four propositions that electronic music can elicit: “Proposition 1: There is only one universe, ours. Any fictional one is a substitute, extension, or hidden aspect (including a memory) of the “real.” Proposition 2: There are two closed universes, the

original and a simulacrum. Proposition 3: There are two closed universes, the original and a fabrication. Proposition 4: There are two or more distinct universes that are mutually permeable. Characters from any of these universes may communicate or move across frame boundaries.”

This illustrates Hoffmans’ point specifically when Ferrari decides to take the reverb out of the ‘synthetic pulse’, which causes a more direct connection with its protagonist (perhaps because it does not blend with the new texture and appears purposefully so detached). The dramatic occurrence happens because the listener is so used to hearing the pulse in conjunction with the drone, that when the drone departs from the pulse, an unsettling effect happens. Literally the ground (low frequencies), are gone and only the high frequencies replace the bass. This is a very disorienting nuance. Yet the peaceful sounds of the field recordings evoke a further mysterious character as if moving from one perception to another. Thus in Elizabeth Hoffman’s logic this fits proposition no. 1: ”There is only one universe ours. Any fictional one is a substitute, extension, or a hidden aspect (including a memory) of the ‘real’.

This contrast between the field recordings and the ‘synthetic pulse’ is dramatic in its unsettling quality as if two worlds intersect in a surreal discontinuous way. The reconciliation of the two illogical worlds comes in form of a narrative that the listener sets. It works very much like in a film where we pass from one reality to another one. As if a montage between two unrelated events take place in one scene.

Movement 1 - Part A’

Main elements of Part A’

1. Recurring pulse with strong amplitude
2. Recurring pulse with lower amplitude
3. A static drone
4. Field recordings in the background (more recognizable)
5. Sustained sounds

6. Emergence of acoustic pulse as a main feature

Part A' (3:30-5:29)

This part is essentially a recapitulation of Movement 1 - Part A. However, what is important is that the acoustic pulses become much more vivid. There is a transformation now when Ferrari introduces a much more rich type of pulse. It is impossible to know exactly what is the source of this fast sound (to me it evokes the sound of birds).

One thing is certain; it has a lot of motion to it and may evoke imagery of a very fast event. I will call this type of pulse 'bird pulse'. The 'bird pulse' appears in the following seconds: 3:56, 4:05, 4:56, 5:05, 5:16. The strong synthetic pulses appear in 3:55.550, 4:28 (in 4:28 there are two in a row by milliseconds), 4:55, 5:09, 5:10, 5:17.

Part A', has almost the exact numbers of loud synthetic pulses that Ferrari uses in Part 1A. Another interesting point is that the bird pulses usually react to the synthetic pulses as they come immediately after they appear (Figure 1-A'-1). Sound excerpt A.6 belongs to this figure. Notice in this figure the synthetic pulse striking and right after the 'bird pulse' comes in (both marked by arrows).

Only in one instance the bird pulse appears first. Also the 'bird pulse' appear at some point by itself autonomously just like the synthetic pulse. This is important because in Movement 2 the acoustic pulses are no more dependent on the synthetic pulse. Yet, because of this long exposition, the listener is forced to have a sense of hierarchy and the acoustic pulses always bring to mind the synthetic pulse in a very hierarchical way. In a sense the synthetic pulse gives birth to all the acoustic pulses. Because there is such a programmatic aspect to the piece due to the biographical notes that Ferrari writes in the compact disc, I would argue that the synthetic pulses belong to the world of the hospital while the acoustic world operates like a game of memories inside the protagonists' mind. This idea clearly echoes Hoffmann's essay in which she shows that the electronic medium can easily evoke these nuances with the help of field recordings (Hoffman).

SYNTHETIC PULSE

ACOUSTIC 'BIRD PULSE'

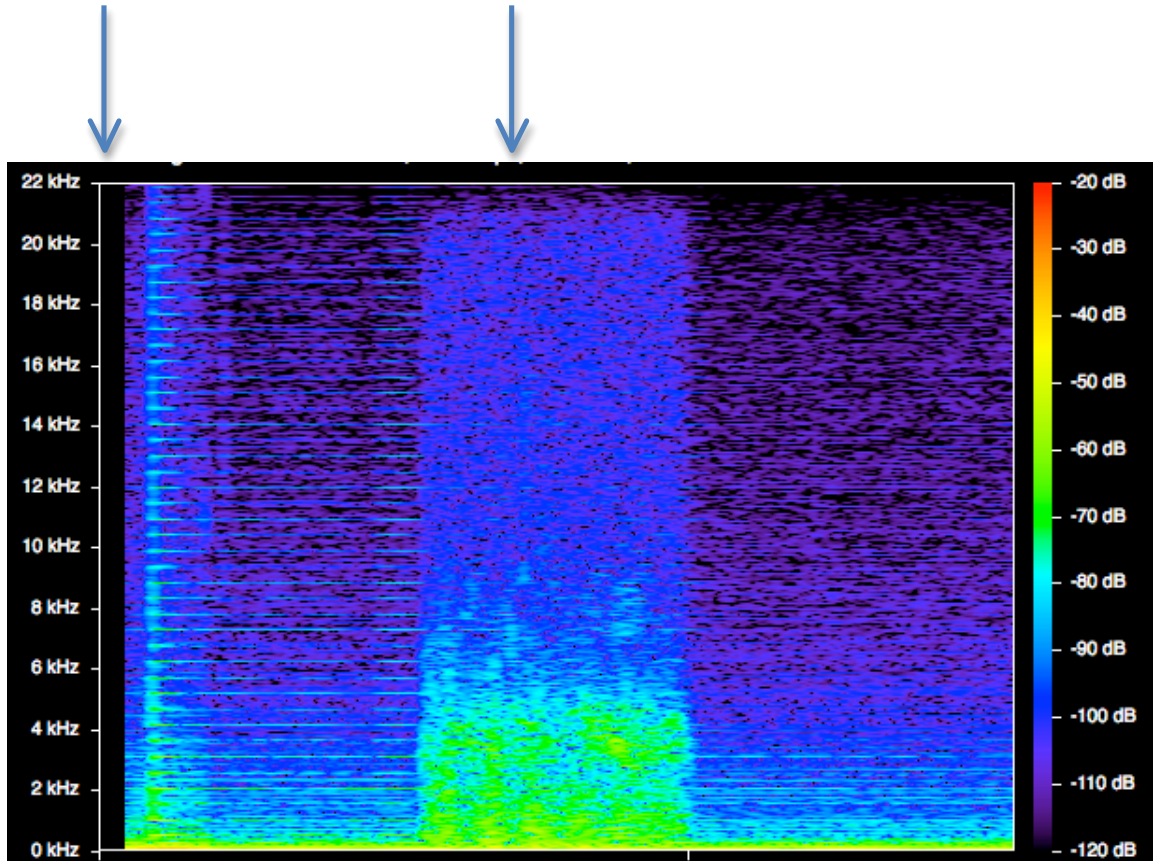
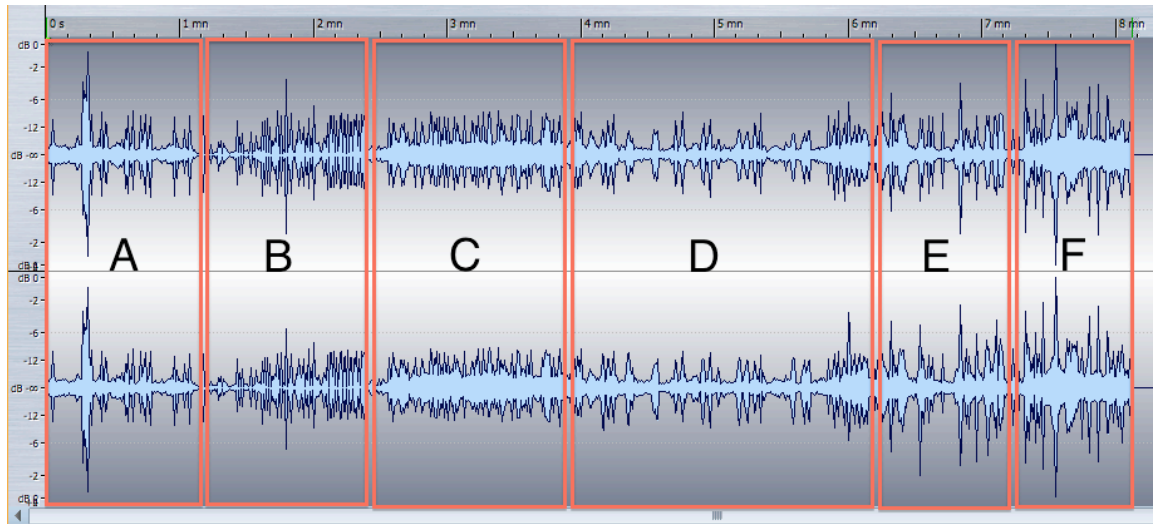


Figure 1-A'-1 (3:55.500-3:57) (notice the limited spectrum in frequencies in the acoustic pulse) with sound excerpt A.6

1.2 ‘Les Arythmiques’ - Second Movement

Overview of the form (very broad)



1. 0-1:10 A

Field recordings of engines replace pulse motive. Drone in background.

2. 1:10-2:25 B

Drone goes away. Field recordings with synthetic pulse. New rhythmic motives.

3. 2:25-3:51 C

Atmospheric-part (cinema for the ears). Drone changes.

Church bell melody loop.

4. 3:51-6:10 D

Transformation of drone. French horn sustained note. Church bell loop.

5. 6:10-7:16 E

Field recordings. With motive of sudden amplification of amplitude, Engine motives come back.

6. 7:16 -8:07 F

Synthetic drone with pulses comes back in a transformed way.

Preparation for Movement 3.

Movement 2 - Part A

Main elements of Movement 2 Part A

1. Motive of Introduction comes back. It restarts a new phase in the piece.
2. Engine sounds prolonged acting as sustained sounds
3. 'Engine Pulse' mimicking synthetic pulse
4. Loud Synthetic pulses from track 1
5. A static drone from track 1
6. Rhythmic sustained frequencies around 526Hz shifting in tremolo-like effect.
7. A conflicting drone. Marking the beginning of a transformation in tonality

Movement 2 - Part A (0:00-1:10)

In 00:16 the motive of introduction comes back. Its function is quite simple, to mark a new transition and starting the second movement. There is a new type of 'pulse' that was foreshadowed one time in Movement 1. I will call this pulse, "engine pulse". The 'engine pulse' was foreshadowed in Movement 1 Part B at 2:57. Although the 'engine pulse' appeared at an important event in movement 1 it does not repeat in high amplitudes in track 1. The 'engine pulse' replaces the 'bird pulse' in this movement. The engine pulse has a higher frequency range compared to the previous 'bird pulse'. Below we can see the 'engine pulse' (Figure 2-A-1).

In comparison with the 'bird pulse' (Figure 1-A'-1), the 'bird pulse' (Figure 2-A-1) reaches a much higher frequency (about 14Khz compared to 7Khz). Sound excerpt A.7 belongs to this figure. Both motives sound very similar (the bird pulse might use a low pass filter). Still they are not quite the same...

ENGINE PULSE

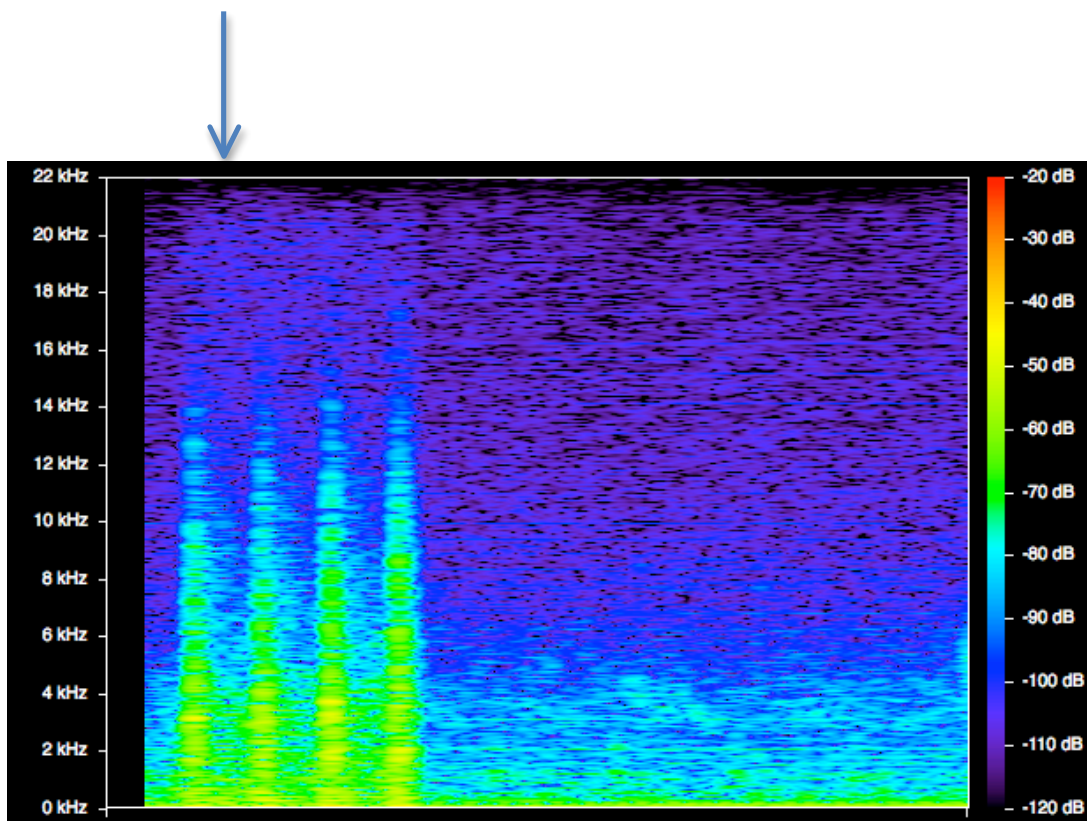


Figure 2-A-1 (39:00-40:00) (notice the spectrum reaching to 14Khz in contrast to the ‘bird pulse’) with sound excerpt A.7

The transformation that occurs here is that the ‘engine pulse’ is prolonged. Thus it slightly transforms by becoming a sustained rhythmic entity and still retaining its temporary pulse. Also there is a prolonged ‘engine’ sound in the background that leads to a percussive attack (‘engine pulse’ in the foreground). Once a point of sudden attack appears the cycle restarts.

Both movements 1 and 2 use the same technique and both use the same material for prolongation and sudden attack. The result is of a foreground emerging suddenly from the background in a mask like layer. However, the interesting thing is that Ferrari uses a sound that is already unexpected rhythmically. He doesn’t have to process it much asides from

using changes in amplitude levels. The use of an engine sound that is already arrhythmic is both conceptual and concrete at once. It is conceptual, because it relates directly to the theme of the piece, and concrete because the listener recognizes the sound. Obviously, there is a virtuosity of imagination by Ferrari when he uses this sound, which, is one of the most interesting parts of the piece. Figure 2-A-2 shows (sound excerpt A.8), is a 10 second segment, where we hear a continuous engine sound, followed by 1.159 millisecond accentuation ('engine pulse'), followed by the 'bird pulse', and finally by a the 'engine pulse' which lasts 0.319ms and is a high point in the micro scheme.

PROLONGED SYNTHETIC PULSE

CONTINUOUS ENGINE SOUND

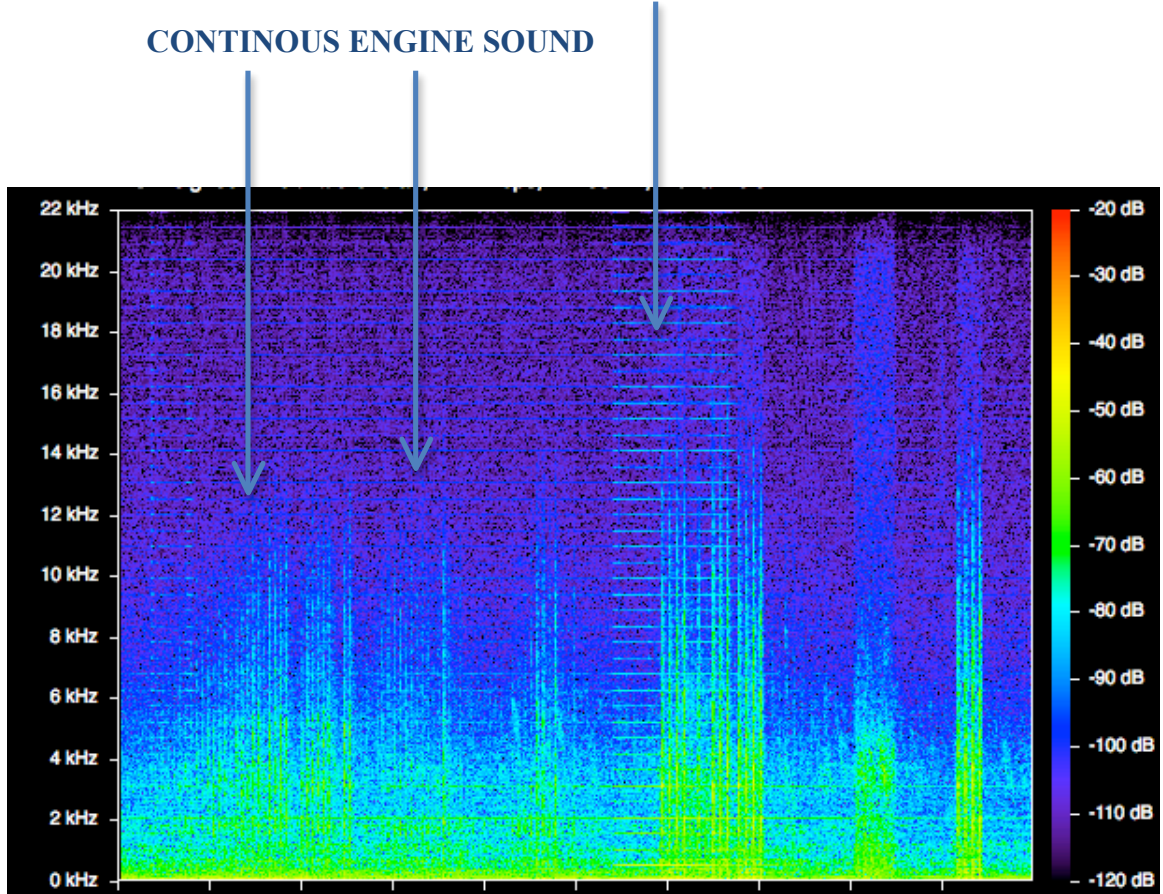


Figure 2-A-2 (30:00-40:00) with sound excerpt A.8

‘BIRD PULSE’

‘ENGINE PULSE’ (0.319ms)

All throughout Ferrari uses sudden amplitude changes that are very gestural and emphasize climaxes on the micro level. Until now the drone from track 1 appears as well as the synthetic pulse. It is now in the background (probably due to the fact that our ears are too used to it until it merges to the background and because of the addition of the ‘engine pulse’). From 00:53 to 1:03 we hear a sound that conflicts in dissonance with the drone (this sound can remind of a fly even though it sounds synthetic). This leads to 1:04 where all synthetic sounds start to disappear. Like in the previous movement (Track 1 Part B), the drone disappears. This leads us to track 2 Part B.

Movement 2 - Part B

Main elements of Part B

1. Engine sounds prolonged acting as sustained sounds
2. Synthetic pulse
3. Expansion of bird pulse and engine pulse to a variety of acoustic pulses derived from field recordings
4. Rhythmic Variety
5. Accentuation of very sharp attacks through envelopes

Movement 2 - Part B (1:10-2:25)

This section acts very much like Movement 1 – Part B. The drone drops and the pulses stay. However, this time the pulses completely dominate the passage. The pulses are shorter adding tension as a whole to the passage and piece. There is also a more rhythmic variety in the passage (mainly by the arrhythmic engines). The dramatic change is that for the first time the pulses dominate entirely and at the same time new pulses appear as well.

In the midst of this complex texture, Ferrari maintains a sense of hierarchy: the synthetic pulse as the strongest element, the engine pulse as a weaker element and the random pulses, as the weakest element. Examples of random pulses appear for example in 2:22.745 ms. where all of a sudden we hear the sharp barking of a dog for only 158ms (Figure 2-B-1). Sound excerpt A.9 belongs to this figure.

Also the pulses have now much more sharp attacks through sudden envelopes that are dramatic as they amplify sounds suddenly in a few milliseconds. For example consider a random pulse that has a sudden transient in 1:47.850 ms (Figure 2-B-2). Sound excerpt A.10 belongs to this figure. This section is built out of astounding sounds. There is also a beautiful sense of depth as concrete sounds that are very close and far from the microphone are mixed together creating great detail of resolution. One of the most impressive moments is when we hear a sound that brings to mind flies in 1:57.4ms (Figure 2-B-3). Sound excerpt A.11 belongs to this figure.

‘BARKING DOG PULSE’ (WITH NATURAL REVERB)

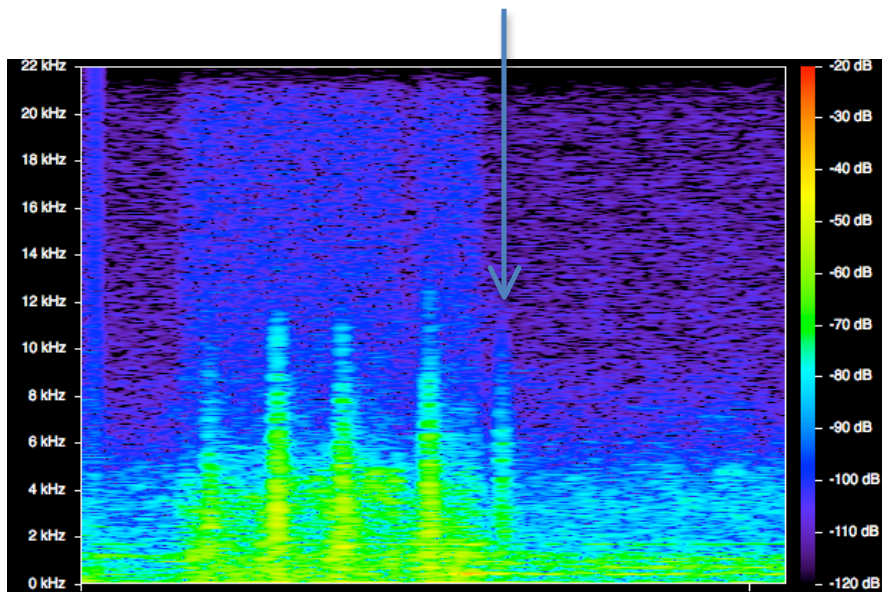


Figure 2-B-1 (2:22.855ms-2:23.799) (notice the 4 engine pulses that lead to the ‘barking dog pulse’) with sound excerpt A.9

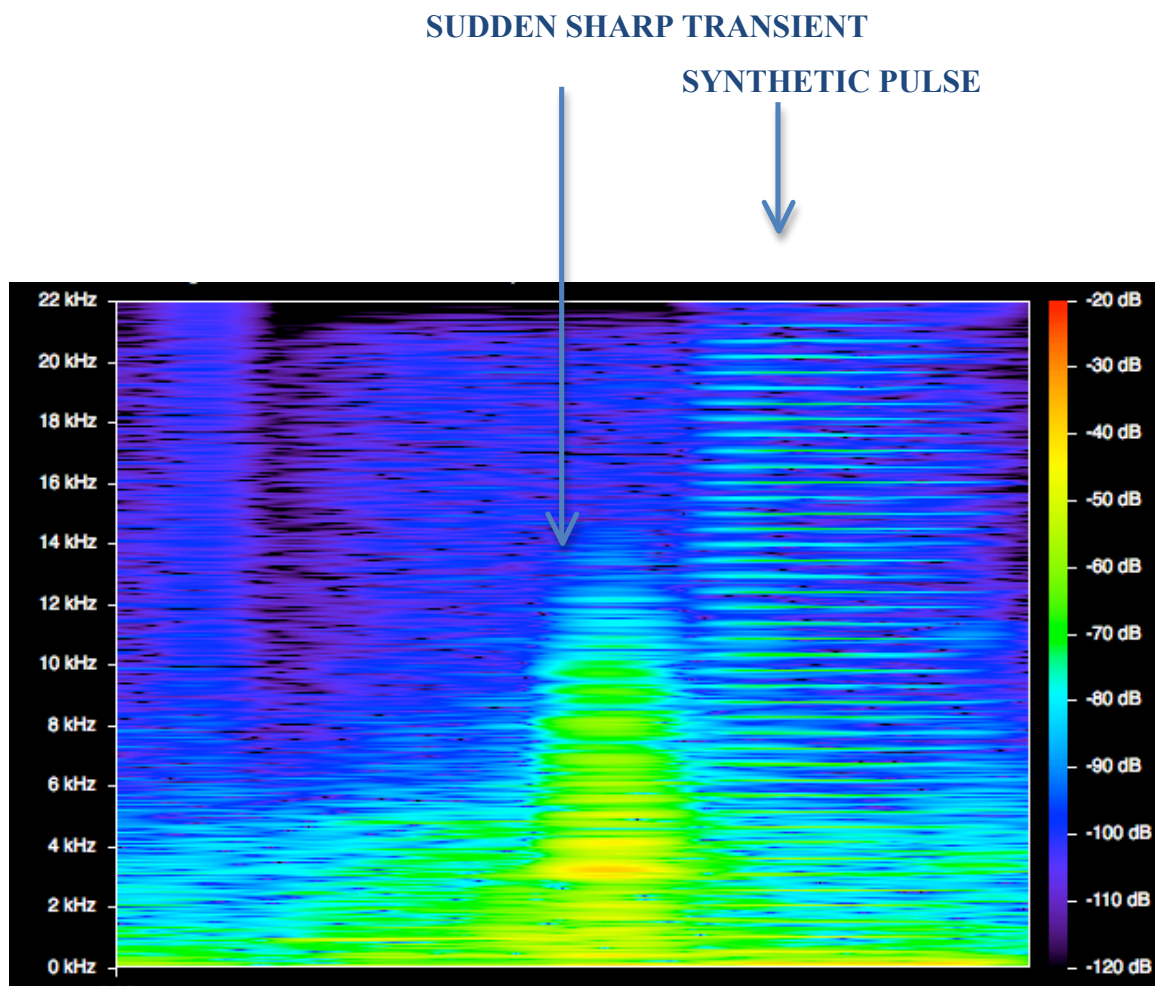


Figure 2-B-2 (1:47.850-1:48.110) (notice the mixture of the sharp transient leading to the synthetic pulse) with sound excerpt A.10

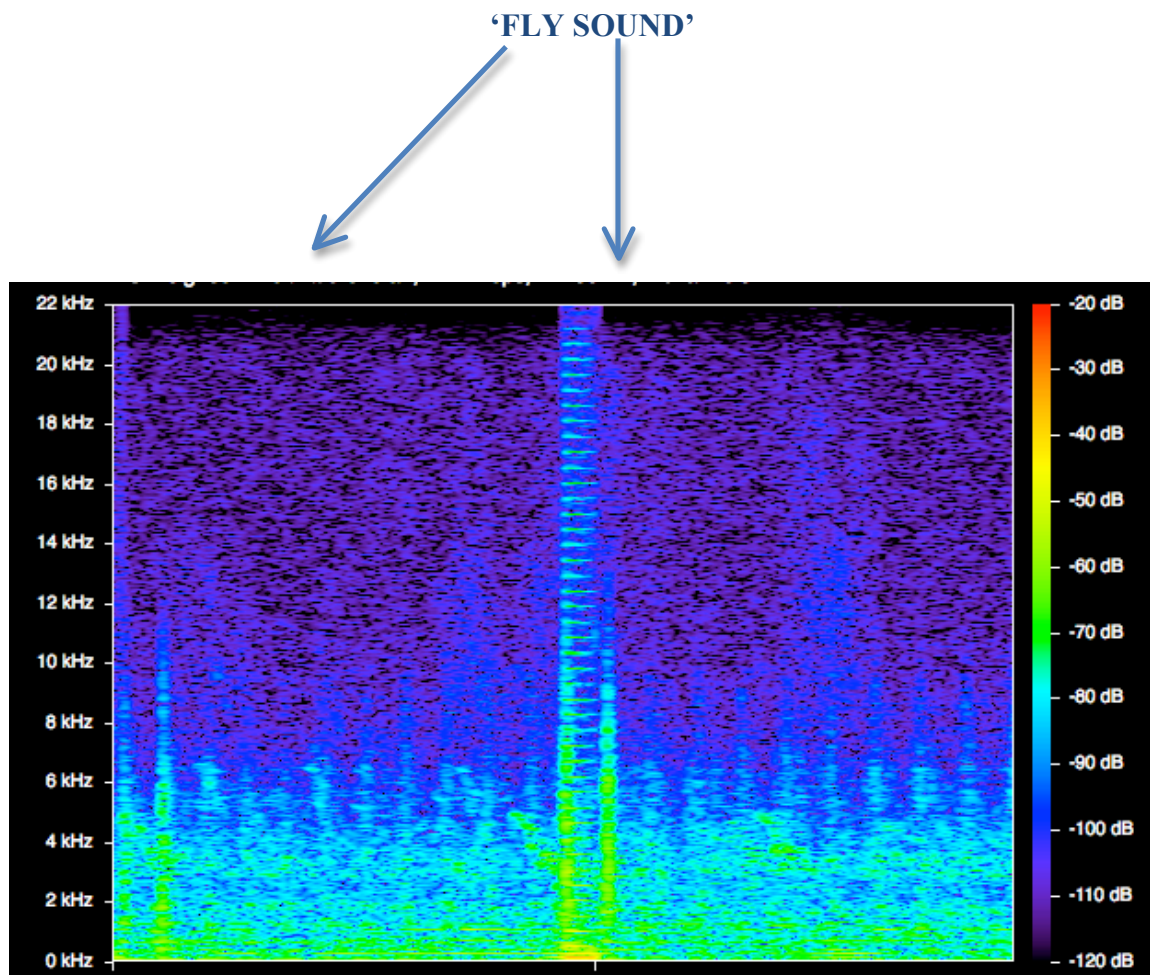


Figure 2-B-3 (1:57.40 -1:57.58) (notice the sound of a fly surrounded by the synthetic pulse in the middle) with sound excerpt A.11

Movement 2 - Part C

Main elements of Part C

1. Highly atmospheric part (cinema for the ears).
2. Transition of new drone emerges and changes tonality (emphasizing minor chord)
3. Church bell motive comes in
4. Synthetic pulse, engine pulse, sustained engine sounds all stay from Part B

Movement 2 - Part C (2:25-3:51)

A new drone in Part C emerges emphasizing an eerie atmosphere. There is a feeling of culmination and also a transition to a new tonality or drone. The synthetic pulses no longer fit harmonically as they did previously. The new drone is centered on 73Hz. Thus it shifts to a D tonality. Again, the drone is constantly moving and hard to recognize in the midst of all the texture. It becomes clear in 3:00. At the same point the church bell melody comes in. This is a very dramatic moment. It is also the first moment that uses a relatively clear melodic contour that lasts more than a single pulse (Part 3, takes the idea of melody a step further).

The sounds of dogs barking in 3:47 have a haunting quality to them (Figure 2-C-1). Sound excerpt A.12 belongs to this figure. It is no coincidence that Ferrari intersects them in a change to a new tonality that is in essence minor. There is a sense of astonishing imagery and narrative. The individual sounds gather expressive momentum. They become bits of images evoking a dramatic narrative through sound.

After looking closely in the Spear program and applying band pass filters there is a strong correlation between the new D drone which fluctuates sometimes to C# and the bell melody which uses C# and E (around 1100 and 1300Khz). Because of the harmonics of the church bells it is hard to determine an exact pitch but they clearly function like a melody

above the new drone. The choice of church bells is somewhat symbolic and again reinforces further imagery and new scale and dimension to the music.

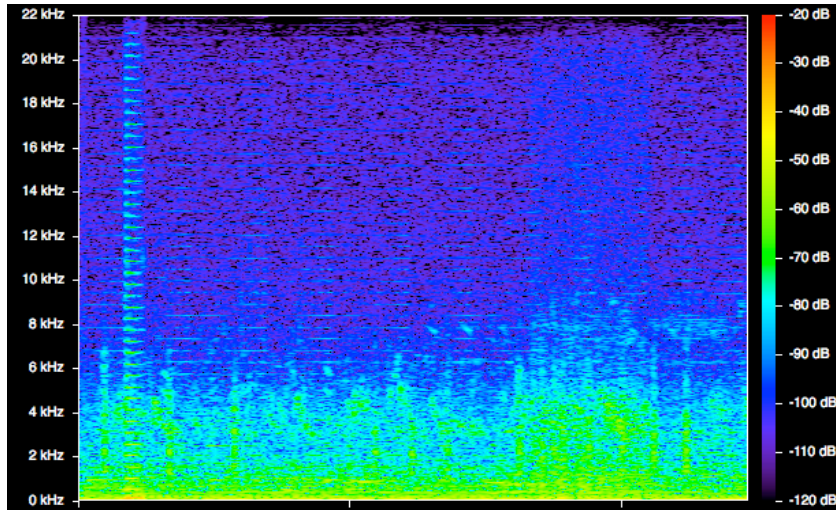


Figure 2-C-1 (3:47.51 - 3:50.13) (notice a synthetic pulse in the left a ‘bird’ pulse in the right and in the middle sounds of dogs barking appearing from far) with sound excerpt A.12

Movement 2 - Part D

Main elements of Part D

1. Transformation to minor tonality
2. French horn sustained note
3. Church bell melodic loop
4. Introduction of speech
5. Feedback elements
6. Easing from the previous tension
7. Synthetic pulse and additional pulses keep appearing like idee fixe

Movement 2 - Part D (3:51-6:09)

In Part D there is a general release of tension. It has an introspective atmosphere, which is melancholic yet calm. The transformation to the minor tonality is clear. The relationship between the French horn sustained sound and the drone is of a minor third. This is somewhat similar in concept to the first movement where the frequency 526Khz was related at times to the drone by a major third. Thus, it seems that the function of the French horn is derived from Movements 1 Parts A and B. Once again Ferrari plants seeds in previous section and then works in a compositional form of addition, adding new elements while retaining other motives and varying them in the micro scale. Below we can see the French Horn sounding on F4 (352 Hz) while the church bell melody appears around two octaves higher around C#6 and F6 (Figure 2-D-1). Sound excerpt A.13 belongs to this figure. It is important to note that there are many microtones in the piece. Nevertheless, it seems that their use is somewhat intuitive.

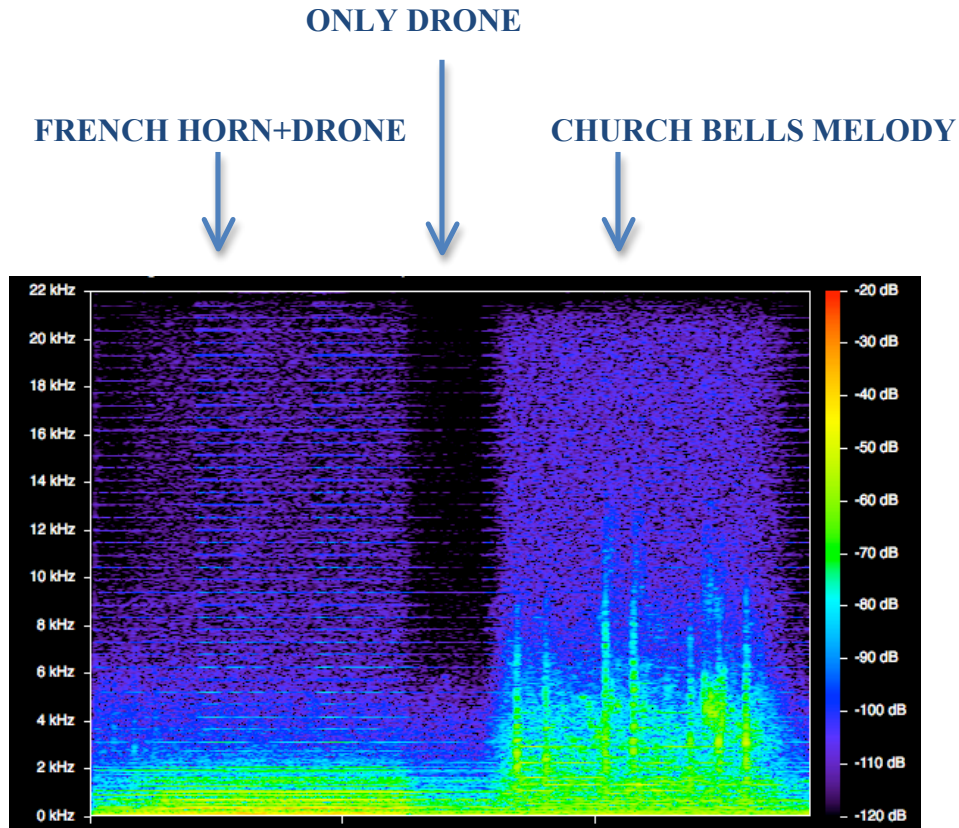


Figure 2-D-1 (4:20.55 - 4:23.41) (notice the sudden empty space and its effectiveness by using the drone by itself before imposing the church bell melody) with sound excerpt A.13

One of the impressive elements of this section is the way the French horn is integrated in the piece. One may barely notice that there is a French horn all of a sudden in the piece. The French horn with the bells has an almost symphonic element. It is an extremely unusual and imaginative inclusion. Another notable element is in 4:50. The long sounds seem to have a subtle amount of tape echo feedback, or some kind of feedback, although it is very hard to tell. In any case, the section as a whole evokes a sense of synesthesia, as the timbre component of the whole section is so emphasized as one whole unit. The transition for Part E happens with a field recording where we hear drops of water. It starts slow and eventually gets louder (5:43).

Movement 2 - Part E

Main elements of Movement 2 Part E

1. Sounds of people talking. As if a city is awakening
2. Voices of children and mixed languages
3. French horn motive and church bell stay
4. Pulse engines, synthetic engines, prolonged arrhythmic sounds stay
5. Drone is gone

Movement 2 - Part E (6:09-7:16)

Part E is an essence a transition to Part F. All of a sudden the listener is surrounded by voices and speech. We react so strongly to speech that the listener is forced to enter into a new listening dimension unguarded. There is something almost theatrical and yet disturbing about this part as the listener arrives to this section after a long period of relaxation that used mostly melodic elements. Without much warning, the listener hears multiple voices mixed in an artificial way as Ferrari creates once again an imaginary space of multiple languages, children, grownups, engines and drops of rain...Coming from Part D to E has a contrast of an inner world against an unquiet outside world. There is an irritating, distressing quality about E that is about to get more uncomfortable in Part F. As if a protagonist has no choice but to face an overwhelming range of voices against his own will.

Figure 2-E-1 shows the beginning of section. Sound excerpt A.14 belongs to this figure. There are two separate short pulse events here: speech, synthetic pulse, engine pulse and finally a cough as an attack that leads directly to the French horn note F4 (352Khz).

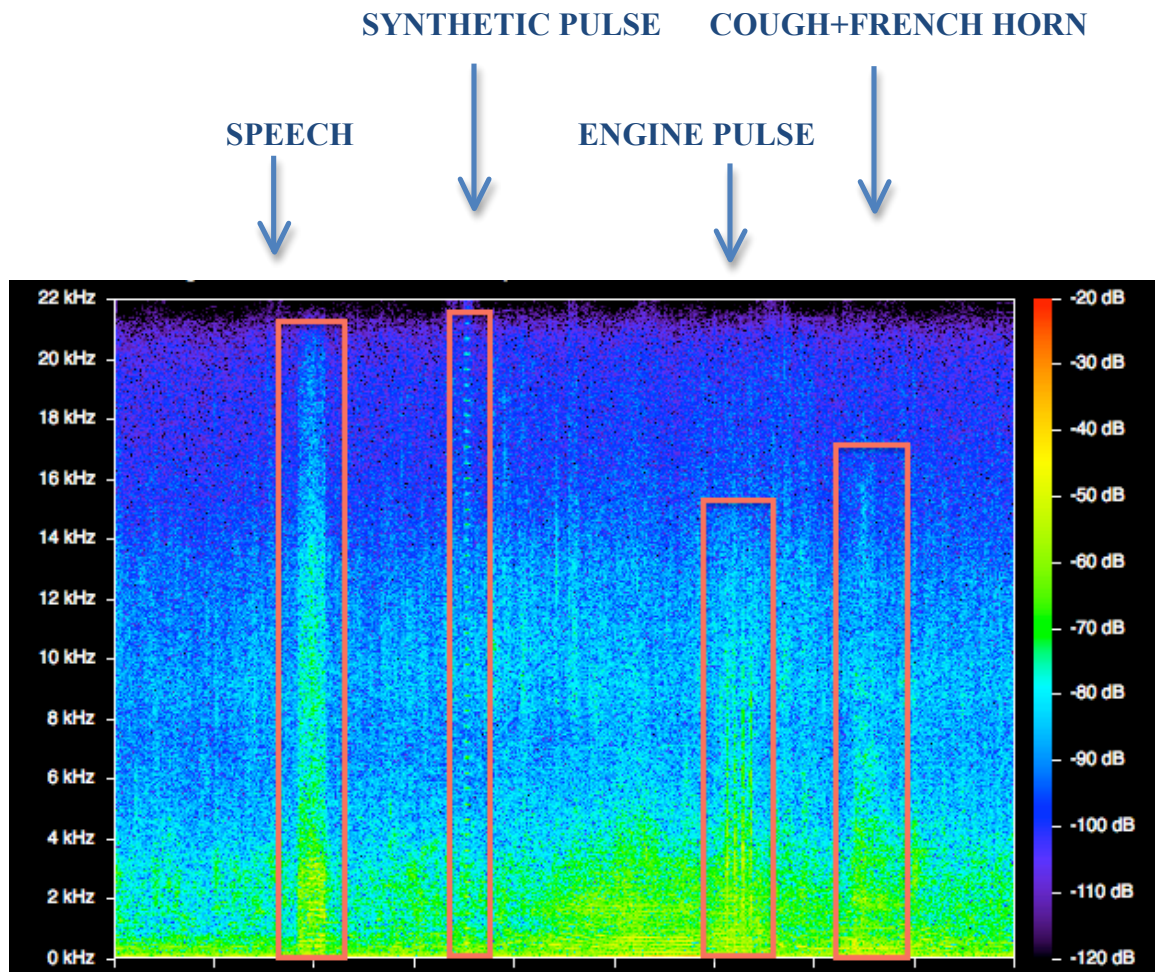


Figure 2-C-1 (6:09.310 - 6:18.610) (notice the white noise of water surrounding sudden transients. The synthetic pulse and engine pulse have stronger hierarchical value) with sound excerpt A.14

Movement 2 - Part F

1. Mixture of both tonalities so far
2. Grotesque gestures with animal sounds
3. Pulses of speech
4. Gestures of fast envelope attacks
5. Very loud attacks of volume
6. Motive from Track 1 – Part A

Movement 2 - Part F (7:16-8:07)

Part F has perhaps the most unsettling quality in the piece so far. It is a feeling of general confusion instability and unrest. Gestures from Part 1 – A all of a sudden come back again and the idee fixe of the synthetic pulse. It is unsettling in its quality because its purposefully not homogenous to the acoustic texture but even more than that its almost harassing quality lives the listener bewildered, preoccupied with its meaning. The synthetic pulse is enigmatic. On one hand its concrete and on the other it becomes symbolic and surrealistic.

Transients of voices become integral in the whole texture. For example consider the sudden loud vowels that appear at 7:23 (u), at 7:27 (i) or at 7:48 (a) by a child who shouts.

Asides from that, sounds become extremely loud in unpredictable erratic places. There are also noises that are unattractively loud. The sudden shifts of volume that appear in this section operate in an arrhythmic way. They correlate to the title and the conceptual element in the piece.

Another point of tension happens when both drone elements from movements one and two sound simultaneously. For example the motive of the French horn, which is immediately followed by the church bells appears while the sustained frequency from chapter 1 Part A appears (526Khz). This creates tension and distress since both tonalities

clash into one another. The sudden grotesque sounds of animals in 7:58 and 8:00 are also provocative and unsettling.

In the words of David Grubbs who visited Ferrari at the same period that Ferrari was treated for Cardiac Arrhythmia: “I can’t think of any of Luc’s other works that are stamped by dread in the same manner as *Les Arythmiques*. Luc’s characteristic humor is here, particularly in the superimposition of diverse sound environments. But *Les Arythmiques* also possesses a nagging unease, a persistent gravity that both listener and composer cannot shake”. *Les Arythmiques* is not an easy piece to digest, even more so in chapters 6 and 7 where the waveforms purposefully pass their amplitude limit and where the ‘nagging unease’ that Grubbs refers to becomes agonizing. And yet ‘*Les Arythmiques*’ unease is full of inventiveness, expressivity and imagination.

Like Ferrari suggests in the liner notes of the CD, *Les Arythmiques* has programmatic elements that are purely dramatic. It is hard to treat the piece as a purely abstract piece. The piece borders between magic realism, surrealism and realism. Unlike many of Ferrari’s pieces, there is no lightness in the piece and as Grubbs suggests it is hard to find humor in it. It deals with a personal struggle and reconciliation in its last movement and it embodies the humanistic approach that Ferrari cared so much for. In the spirit of Jean Debuffet, *Les Arythmiques* is extremely personal and all too human.

Part 2

Brief Analysis of the Author's Compositions

2.1 “24 Shrinking Miniatures”

The piece is divided into 6 parts. Each part has 4 pieces that last for around the same amount of time. In Part 1 every piece lasts around 45 seconds, Part 2 35 seconds, Part 3 25 seconds, Part 4 15 seconds, Part 5 5 seconds and Part 6 1 seconds. From piece to piece I allow myself to move freely between tempos. Nevertheless the compositional game is to try to make pieces make sense in terms of form even when the parts are getting shorter. This was a compositional challenge to try to make musical sense as the format becomes shorter. I decided on this time structure before the I began writing the piece. This is a different method of working than other pieces presented in this chapter. In every part I try to make bookends between A and D. Usually B and C are free. Between every miniature there is a pause. The logical progression is the time that gets shorter by increments of 10 seconds except in the last part (increment of 4 seconds). Needless to say when I got to miniatures of 5 seconds it became almost impossible to create a real structure with beginning middle and end. It is precisely this struggle, which gave the piece more depth as if someone is going against time and trying to achieve more as time is shrinking and there are less possibilities offered...

The piece gave me a lot of freedom to experiment with simultaneous rhythms that would have been almost impossible to play by a pianist because of the speeds and register jumps. I used an intuitive approach, algorithmic approach (notes derived from code by Python using Cellular Automata), Fibonacci numbers, but above all I used Sibelius as a composing tool. The compositional plug-ins in Sibelius were heavily used in this piece. I have been using this approach for many years at this point. This form of composing has some advantages and can be used like an instrument. Sibelius is a commercial tool but nevertheless it can be used in a very quick way to do certain things that would be impossible to do with pencil and paper at such speed. It would be impractical and time consuming for no real reason to compose a piece like this with pencil and paper and I wouldn't have got the same result.

Some tools that I use with the software and that are heavily used in this piece are the following: transposition, retrograde, double time or half time of notes, pitch re-mapping, inversion, randomization of pitches and more. In this method of composing I put heavy emphasis on editing. The act of listening over and over and editing is crucial. I have also

written a lot of material that did not make it into the piece. Listening and revising is what I do in this method more than pieces that have a different intention.

Here is an overview of the piece:

Part 1, 45 seconds each miniature:

A B C D (A and D act as bookends via pitch mapping plug in)

Part 2, 35 seconds each miniature:

A B C D (There are no bookends in this part)

Part 3, 25 seconds each miniature:

A B C D (A and D act as bookends via pitch mapping plug in)

Part 4, 15 seconds each miniature:

A B C D (A and D act as bookends via Fibonacci melody with retrograde)

Part 5, 5 seconds each miniature:

A B C D (A and D act as bookends via crescendo decrescendo)

Part 6, 1 seconds each miniature:

A B C D (A and D act as bookends via staccato)

Part 1 (45 seconds each)

Part A and D act as bookends. Here I used the Pitch Mapping tool from Sibelius. The way I create Part 1D is by taking Part 1A and using this plug in and turning it from atonal to tonal. This creates a strong effect because it tangles with the listeners' perception and has an almost humorous effect. Part 1A was written completely intuitively. I created Part 1D by taking Part 1A and mapping 12 pitches to about 8 pitches. The overall idea is that the atonal material turns to tonal all of a sudden in the concluding movement in an inexplicable way. The rhythms that were created intuitively are retained. Part 1D reminds of Debussy but the irony is that it was created by a plug-in.

I wanted this piece to have melodic material that belongs almost to folk or a pop genre. So that the combination would be between: atonal/polyrhythmic/tonal and melodic/tonal via algorithms/purely algorithmic/extremely gestural. Therefore I decided to have a melodic approach in certain parts. This is a purposely very canned approach of composition where I wrote the melody first and later added the chords. Part 1C is an old pop song that I wrote as a teenager. I took the melody of the song and used it and later added chords (Bar 80). Figure 3-1A-1 shows this part.



Figure 3-1A-1

Part 2 (35 seconds each)

In this part there are no bookends, nevertheless, Part 2D feels conclusive. In Part 2A The bars were first written with their corresponding meters. The main idea in this miniature is that there's interplay of expansion and contraction of duration between two chords in different register (one in a high register and one in the bass). The high register chord has the following progression of duration: $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{7}{16}$, $\frac{6}{16}$, $\frac{5}{16}$, $\frac{4}{16}$, $\frac{3}{16}$, $\frac{2}{16}$, $\frac{1}{16}$, $\frac{1}{32}$. Thus this high register expands and contracts a point where it's shorter in value then its starting point ($\frac{2}{8}$ compared to $\frac{1}{32}$). Furthermore it's ending duration ($\frac{1}{32}$) is the same as the duration of the beginning duration of the low register chord ($\frac{1}{32}$). Thus this miniature's story is perhaps of two characters trading places.

The low register chord has the following progression: $\frac{1}{32}$, $\frac{1}{16}$, $\frac{2}{16}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{2}{4}$, $\frac{5}{8}$, $\frac{4}{8}$. Thus it expands in duration and in the end it briefly contracts. To avoid a strictly formal approach I added another layer of figuration in this movement (this can be seen in bar 174 for example where there are melodic lines in conjunction with both chord registers). In the future I plan to continue working more with this technique of prolonging and expanding registers made out of chords while filling material in between. Figure 3-1A-2 shows this part (Bar 143).



Figure 3-1A-2

Part 2C uses Cellular Automata material that I created via Python and the Abjad notation library. This program was created with the provision of computer music pioneer and the Corwin Chair of UC Santa Barbara, Professor Clarence Barlow. I only had the idea to map

Cellular Automata to pitches. However, the issue was how to map them in an effective way. Professor Barlow came with the following idea: since there are eight states, each state will be mapped to a different scale or mode pitch. This fit very well to a musical context. With the extremely dedicated guidance of Barlow I ended up creating many tests with Cellular Automata. Barlow also suggested creating a Python program to determine which Cellular Automata rules would be most interesting. After creating another program to determine this I gained more control over the musicality of the Cellular Automata rules.

I also came to a conclusion that I would like to add a few manual touches to the composition and this is precisely how Part 2C was composed. I created an introduction that leads to the Cellular Automata part. The introduction uses transposition heavily as it manipulates fast gestural figurations. The Cellular Automata starts at Bar 250 and uses various fast manual interruptions by interjecting material from the beginning of the miniature. In figure 3-1A-3 the 7/32 is intuitive material and in bar 250 the cellular automata begins (this is material that is strictly derived from using Python and Abjad).

The image displays a musical score for Piano (Pno.) across four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 7/32. The score is divided into measures 248, 249, and 250. Measures 248 and 249 are marked with a forte (f) dynamic and feature rapid, repetitive sixteenth-note patterns. Measure 250 is marked with a mezzo-forte (f) dynamic and shows a change in the rhythmic pattern, with some notes marked with a 'z' (accidental). A watermark 'Full Score' is visible in the upper right area of the score.

Figure 3-1A-3

Part 3 (25 seconds each)

Part 3A and part 3D function as bookends. Again material from 3A is taken to 3D and the pitch mapping plug-in is applied to create tonality from 3A, which is atonal. The tonality of 3D is A major. Part 3C is again melodic like 1C. First the melody was written and then chords added. However, there are figurations and other compositional styles in Part 3C (this is likewise in Part 1C). Figure 3-1A-4 shows this part (bar 353)



Figure 3-1A-4

Part 4 (15 seconds each)

Part 4A and 4D act like bookends. This time the pitch-mapping algorithm is not applied instead I used the Fibonacci series to create a melody. The way this works is that every time a new number in the sequence is reached the melody restarts from its initial point. Below is an example of how I use this technique with an arbitrary melody (I will use solfege syllables to explain this technique).

Original Melody:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
Do mi re so fa la so mi so mi so do mi do mi fa fi so mi re mi

Fibonacci numbers applied so that the melody becomes the following:

1
Do

1 2
Do mi

1 2 3
Do mi re

1 2 3 4 5
Do mi re so fa

1 2 3 4 5 6 7 8
Do mi re so fa la so mi

1 2 3 4 5 6 7 8 9 10 11 12 13
Do mi re so fa la so mi so mi so do mi

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
Do mi re so fa la so mi so mi so do mi do mi fa fi so mi re mi

Final melody becomes:

Do Do mi Do mi re Do mi re so fa Do mi re so fa la so mi Do mi re so fa la so mi so mi so
do mi Do mi re so fa la so mi so mi so do mi do mi fa fi so mi re mi

In retrograde this melody becomes:

Mi re mi so fi fa mi do mi do so mi so mi so la fa so re mi do mi do so mi so mi so la fa so re
mi do mi so la fa so re mi do fa so re mi do re mi do mi do do

This idea can be expanded to any algebraic sequences or series. What I find interesting in this method is the expectation created by the Fibonacci numbers every time a new set of material is revealed. I am also interested in the sudden accents that are caused when the material restarts. 4A and 4D use this technique on a pre-existing melody that I chose. 4A takes the retrograde (thus shrinks) and 4D expands since it goes linearly. Both reach until the 89th number (the 12th number in the series if zero is included). Figure 3-1A-5 shows this part in the piece (Bar 436).



Figure 3-1A-5

In my pieces Fibonacci Memory 1 & 2, I use this technique but apply it to bars instead of melody and this generates the form of both pieces. In my electronic piece “Homage to Phantom of Liberty by Bunuel” I apply the same technique on audio as a form of delays.

Part 5 (5 seconds each)

Because of time restraints of very short miniatures, each piece has less of a beginning and an end. I try to compensate by making very clear bookends between 5A and 5D. Part 5A goes from *f* to *ppppp* while Part 5D goes from *ppppp* to *ff*. Both parts are sustained chords with trills. Also 5D uses a relatively more tonal chord than 5A. This was done with the pitch map plug in.

Part 6 (1 seconds each)

Part 6A and D are similar in their use of staccato.

2.2 “Marco at the Record Store”

The piece is divided into three movements:

- I. Marco Contemplates Going to the Record Store
- II. Marco Enters the Record Store
- III. Marco Listens to the Record and Decides to Buy it

Although the piece has some humorous implications, it is also a homage to a different era, where record stores were the form of browsing music. Growing up and collecting records and CD's influenced me to write the piece. Thus, the piece is somewhat light and anecdotal. The piece uses electronics and field recordings of a record store. It also uses synth parts derived from the score and other effects. Therefore there's a documentary layer, a sound design layer and doubling of the acoustic instruments with synths. For the synths I used a Roland TB-03 and the Korg Minilogue.

The piece uses Markov chains to derive the third movement. First, the third movement was written, then the second and finally the first. The third movement is derived out of Markov Chain code written in Python. After generating the code I orchestrate it to a quartet.

The second movement uses the Markov Chain as a starting point. I wrote the second movement in the following way: on a piano stave in Sibelius I had all the Markov Chain part than I started borrowing intuitively parts from the Markov Chain and re-using it in different ways. There are hints of Rondo a la Turca in the second movement but it's mostly hidden. This movement is completely intuitive as it borrows fragments from the Markov Chains and uses editing techniques, varied signature marks, transposition, retrogrades and so on.

The First Movement

For the first movement, which I created last I made 20 different parts that get shorter in seconds. The parts had the following amounts of seconds: 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. With a computer program I used the randomization algorithm

and chose different bars from the seconds movement. Once I chose a few bars I created a sequence of seconds (I started with 20 seconds and proceeded). I also decided that each part have its own transposition (for example when I reached the 14 second piece I decided that it would use a perfect 4th). Also I decided to make five different groups with five different tempos. Last I decided that some pieces will have a certain amount of silences.

To conclude, the algorithm for chapter one looks roughly like this:

Piece No. 1 – Duration 20 Seconds – transposition of a P4 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 3 silences

Piece No. 2 – Duration 19 Seconds – transposition of a m3 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 3 silences

Piece No. 3 – Duration 18 Seconds – transposition of a M3 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 3 silences

Piece No. 4 – Duration 17 Seconds – transposition of a P5 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 3 silences

Piece No. 5 – Duration 16 Seconds – transposition of a M2 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 3 silences

Piece No. 6 – Duration 15 Seconds – transposition of a m2 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 2 silences

Piece No. 7 – Duration 14 Seconds – transposition of a P4 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 2 silences

Piece No. 8 – Duration 13 Seconds – transposition of a m3 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 2 silences

Piece No. 9 – Duration 12 Seconds – transposition of a M6 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 2 silences

Piece No. 10 – Duration 11 Seconds – transposition of a M2 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 2 silences

Piece No. 11 – Duration 10 Seconds – transposition of a m6 – material derived from random bars from Chapter 2 – Metronome is quarter equals 80 – 3 silences

Piece No. 12 – Duration 9 Seconds – transposition of a P5 – material derived from random bars from Chapter 2 – Metronome is quarter equals 80 – 3 silences

Piece No. 13 – Duration 8 Seconds – transposition of a P4 – material derived from random bars from Chapter 2 – Metronome is quarter equals 80 – 3 silences

Piece No. 14 – Duration 7 Seconds – transposition of a P5 – material derived from random bars from Chapter 2 – Metronome is quarter equals 80 – 3 silences

Piece No. 15 – Duration 6 Seconds – transposition of a m6 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 3 silences

Piece No. 16 – Duration 5 Seconds – transposition of a P4 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 1 silences

Piece No. 17 – Duration 4 Seconds – transposition of a m6 – material derived from random bars from Chapter 2 – Metronome is quarter equals 60 – 1 silences

Piece No. 18 – Duration 3 Seconds – transposition of a m3 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 1 silences

Piece No. 19 – Duration 2 Seconds – transposition of a M3 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 1 silences

Piece No. 20 – Duration 1 Second – transposition of a P5 – material derived from random bars from Chapter 2 – Metronome is quarter equals 40 – 1 silences

The silences mean that there are points in the pieces where there are pauses. Between each movement I added a piano chord. Later I added all the pieces together but was not satisfied and added only the pieces that I was happier with the most. However, I made sure that the pieces shrink in their timings. For example: 20, 17 , 15 , 13 , 11, 9, 7 , 5, 4, 3, 2, 1

The shrinking of the pieces with the accentuation of the piano chord worked well in terms of form and created expectation towards the second movement.

Figure 3-1A-6 shows all the 20 files that were done in Sibelius and Figure 3-1A-7 shows file no. 1 which has one three silences and lasts 20 seconds

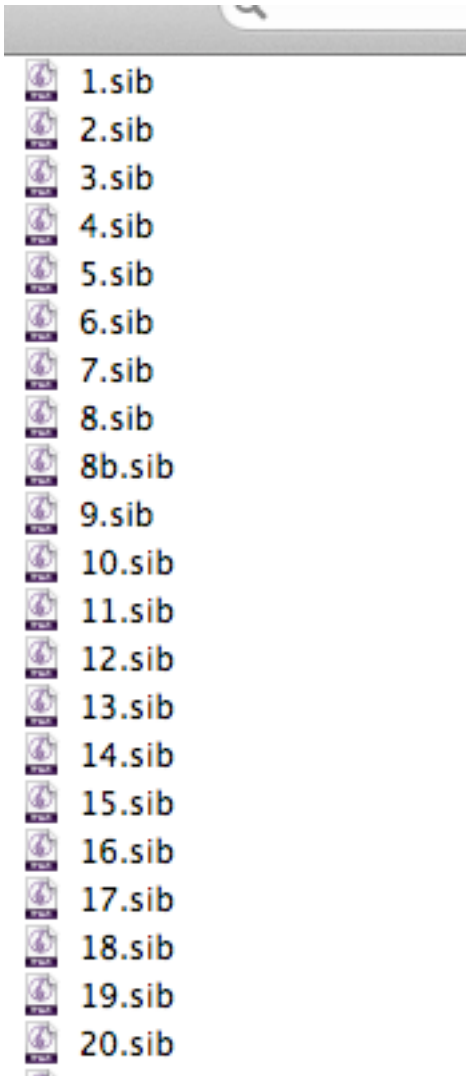


Figure 3-1A-6



Figure 3-1A-7 (this figure shows file no. 1 which has 3 silences and lasts 20 seconds)

2.3 “Small Town”

In this piece I made a conscious decision to work in a completely different way than pieces such as “24 Shrinking Miniatures” or “Marco at the Record Store”. The piece is almost an antithesis to the aesthetic of “24 Shrinking Miniatures”, however the Fibonacci series is used in two pieces like “24 Shrinking Miniatures”. In “Small Town”, the main idea was to write the music at the piano and use pencil and paper. Also the piece relies quite a lot on improvisation at the piano. Thus, the way this piece was composed was to try various gestures at the piano and then basically capture them. The aim was to create a piano piece that pays special attention to the timbre of the piano. Although the notation is traditional, the piece is meant to be played in a freely manner without a strict metronomic time. Pedal is heavily used throughout the piece as a kind of natural reverb. The piece was influenced from childhood scenes in the Small Town, which I grew up. It has an autobiographical element and aesthetically it interplays with the genre of piano music for children. Using this genre was a conscious decision. The piece lasts 48 minutes.

The piece has six movements:

- I. Staircases
- II. Mirror I
- III. Fibonacci Memory I
- IV. Mirror II
- V. Fibonacci Memory II
- VI. Felipe and the Cat

Staircases

Staircase uses a technique of fragmentation. I composed various small pieces and then added them together. This piece is mainly intuitive.

Mirror I and Mirror II

Mirror I and II use a technique that I came up with, which constitutes of a few simple rules:

1. Pedal is always pressed
2. The left hand and right hand are generally close to each other
3. Almost always eighth notes are played simultaneously in the left and right hand (this is basically like first species counterpoint-note against note).
4. Usually the notes are in contrary motion and since they start in close proximity they make what seems like a mirror image.
5. The mirror image is never completely exact (some intervals are the same in contrary motion and some are not)
6. The music is almost always continuous from beginning to end without cadences
7. Meters change a lot creating an unpredicted pulse
8. At times the left hand and right hand have different groups of notes. For example from measure 48 to measure 53 in Mirror II, the left hand starts all of a sudden to have group of 5 rather than six and later on measure 53 both hands have groups of 4 notes (Figure 3-1A-8). The same idea can also be seen in measures 97 to 101 (Figure 3-1A-9).



Figure 3-1A-8



Figure 3-1A-9

Although this is a ‘manual’ piece and does not use a programming language to create it, the decision of a loose algorithm was influenced and inspired by Professor Barlow’s teachings about the use of algorithms in composition.

In *Mirror* I thought about the fragments and groupings as loops and one of the things that happens is the addition of elements to a group. This creates unpredictability on when the loop will be changed. However, the notes themselves are always using eighth notes so there is a sharp contrast between uniformity and unpredictability. For example on measure 29 to 40 in *Mirror II*, there is an example of unpredictability. Measures 30 and 31 are almost identical except to measure 32 and 33 except that measure 33 is 5/8 instead of 4/8 and adds another 8th note that is a half step higher in the treble and a whole step lower in the bass. Measure 34 is a 2/8, and 35 and 36 are identical to 37 and 38. Again the unpredictability is that 34 is autonomous and this creates a feeling of not knowing when things are going to repeat or not. This can be seen in Figure 3-1A-10.

There is also interplay between melody and harmony. Because the pedal is pressed it blurs the border between melody and harmony. Theoretically, this composition could have been coded in a programming language; nevertheless I would argue that it would have missed the actual experience and nuances of listening and playing.



Figure 3-1A-10

Fibonacci Memory I and II

These two pieces were written in the following way. First I wrote a piece in an intuitive manner then I applied the Fibonacci series on bars as opposed to notes. This is very similar to the technique used in “24 Shrinking Miniatures” (4A and 4D). However, this time it is applied on bars. As a result the piece expands every time a new set of numbers is revealed (for example 6,7,8 when we reach the 5 number in the series excluding 0). Fibonacci Memory is a metaphor to the act of remembering. Just like the repeated music is never the same so does our memory as it plays tricks on us. Fibonacci Memory II uses a slight variation on this technique: once the piece is arranged according to the Fibonacci series it is manually slightly rearranged again as it is abstracted and does not follow the exact algorithm. The result is very much like a painting where the work is done in layers, at first a

very uniform mold is done but later there is another layer on top of that which, is manual and by far more delicate.

Felipe and the Cat

Like Staircases this piece is completely intuitive. It lasts three minutes and borrows motives from Staircases.

2.4 “Trichromatic” and “Death of a Moon”

These two pieces were made using natural harmonics. The idea and inspiration to create them derives from Professor Clarence Barlow’s piece “Until” and performing it on guitar.

Trichromatic

Trichromatic was written for guitarist Seth Josel and than later recorded by him. The tuning of the piece is as follows from low string to high string: E, G#, D, F#, B, E. The influence from “Until” by Clarence Barlow, which I performed on electric guitar is evident in the score. Like “Until”, the piece uses alternate tunings in the guitar as well as a free rhythmic element determined by the guitarist.

Each stave system lasts from 10 to 25 seconds. The piece also uses brief field recording and also a loop pedal. At a certain point the loop pedal is used and the texture gets dense and polyphonic, this creates a dramatic effect and a point of contrast – this is the high point of the piece. After a few layers the pedal abruptly stops and the guitar plays again in a monophonic way until the end of the piece.

Although the lines are monophonic in the piece, I used a lot of adjacent strings. Usually every note is on a different string. Because of the amplification and the lingering of the overtones in the guitar, the piece’s sound is somewhat reminiscent to that of “Small Town” for piano, this creates an almost pedal like and polyphonic texture when sounds blend with

each other as they are constantly held and disappearing into one another. I was interested in a delicate and very transparent texture. The challenge for the player is the transparent nature of the piece. It is as if the player has to walk on a thin rope, paying constant attention to the texture, which aims for delicateness. The piece also uses many beating by playing the 'same' pitch with different harmonic partials. Trichromatic uses the following partials: 4,5,6,7,8 in all strings.

The piece was composed in the following manner: I calculated the numbers corresponding to the partials, created sine waves with the corresponding numbers, mapped the sine waves into a software named Battery. Battery uses a rectangle-like interface. I made a grid with vertical rows for the string numbers and horizontal rows for the partial numbers. The approach for the composition of the piece was mainly visual and also numerical. Every sample had the number of the frequency. I deliberately tried not to think about the names of notes and looked intuitively for interesting numerical relations. But perhaps more than that the composition game of this piece is by playing visual games and creating visual shapes that were appealing. Figure 3-1A-11 shows the grid in the Battery software, which I used to compose the piece. Once I had the environment for the piece I worked intuitively with the mouse as I pressed on frequencies that I liked and with a separate piece of paper I wrote the order of pitches.



Figure 3-1A-11

Figure 3-1A-12 represents the composition method of pressing on different frequencies according to a visual pattern. The numbers represent the order of notes in the first system of the piece. Figure 3-1A-13 show the translation of the frequencies to a clear notation on the guitar. When composing in this method I purposely do not want to know the pitch names that I am working with and only later I do the translation from frequencies to pitches. This method works particularly well for me when working with natural harmonics. The representation fits for the method.



Figure 3-1A-12

Trichromatic-For Electric Guitar and Electronics

each staff = between 10-25 seconds

Relatively Loud Sound With Much Bass

Ori Barel 2015

Figure 3-1A-13

Death of a Moon - Trichromatic

In this piece I used the same composition environment as Trichromatic. The piece uses the first 10 overtones of the contrabass in every string. The strings are not retuned. There are a total of 7 contrabasses overdubbed. The piece was written for contrabassist Eran Borovich and was recorded by him. It uses a very soft sound design in the background which includes voices of children, cars sounds, and occasional sine waves. Like trichromatic I was deliberately trying to think more in terms of frequencies and I used again a visual approach. At first I created sine waves with the corresponding frequencies, later I recorded the contrabass playing all overtones and switched the samples. I used a combination of computer and paper while clicking on the different frequencies with the mouse and writing them down. Only later I determined the note length and rhythms of the piece. Nevertheless, unlike a piece like “24 Shrinking Miniatures” this is not a rhythmic piece. I was more interested in the piece having a vocal quality and following a natural rhythm as if someone is singing a simple tune. The piece tries to create a delicate, yet rich texture with the bass while using polyphony made with harmonics. Figure 3-1A-14 shows the composition environment of the piece. The composition environment of both pieces determined the result of the compositions. I made various pieces prior to this version but was not satisfied until I made the last version.



Figure 3-1A-14

2.5 “Homage to Phantom of Liberty by Bunuel”

This piece originated after listening to a piece by Luc Ferrari named Madam de Shanghai. Ferrari’s piece is a tribute to Orson Wells’ film “The Lady of Shanghai”. Ferrari uses a few samples from the film, his own field recordings, a sound world (cinema for the ears) and a notated score.

Homage to Phantom of Liberty by Bunuel uses these main layers:

1. field recordings
2. improvisation
3. pre recorded open score notation (for saxophone and electric guitar)
4. traditional notation written in Sibelius and transferred to DAW (Logic)
5. use of loops
6. samples from the film and manipulation
7. sound design

8. open score for live electronics

The idea was to write a piece that would use all these elements in a maximalist way on top of each other blending in an autonomous way. Elements were edited separately and later combined. The end result was not planned in advance and a combination of controlled chance with heavy editing was part of the end result. However the form was planned in advance and the climax of the piece was rearranged. Like Bunuel's film, the piece has political implications.

Bunuel's film stands somewhere on the border between magic realism and surrealism. Unlike Bunuel and Salvador Dali's surrealist film "An Andalusian Dog" from 1929, this late film by Bunuel from 1974 presents events in a casual way whereas they are completely illogical. Bunuel's film influenced the form of the piece. Absurd stories are presented in a logical way following one another in a disjointed way, interrupting one another. Likewise, I decided to try to do the same in the form of the piece when miniature pieces follow one another as they interrupt each other. The dense texture of the piece with various components at the same time and sometimes combinations that are purposely somewhat odd such as a melodica with sequencer synths, or a saxophone jazz solo with electronics, electric guitars with voices from the film, and more contributed to a sense of something presented in casual and logical way that is slightly off and aiming for a sense of magical realism in the music. Like the film the miniatures interrupt one another and try to create a sense of continuity from disjointed elements.

Form

Part 1: A (20 seconds) B (22 seconds) C (41 seconds) D (40 seconds) E (46 seconds) F (50 seconds)

Part 2: A (12 seconds), B(10 seconds), C (42 seconds), D (55 seconds)

Part 3: A (52 seconds) B (25 seconds) C (64 seconds)

Part 4: A (26 seconds), B (20 seconds), C (65 seconds), D (240 seconds)

Part 2D and 3C have both a sense of ending to them (they work as bookends). Part 2D uses various saxophones in overdubs playing long tones as a background layer. Part 3D uses various electric guitars in overdubs layered on top of each other. Both parts are relatively soft to other parts.

Part 1D, E and F are essentially one unit, which lasts (136 seconds) compared to part 4D (240 seconds). These two parts also work as bookends because of their sense of repetition of similar motives. Both Part 1 and Part 4 are the longest sections compared to Part 2 and 3.

Field recordings

The field recording used in this piece are car mostly car sounds, rattling keys, doors closing and a repeating warning sound from the car system that appears when the door is not closed. I also used a sound of car washing. The car washing comes in part 4D as a sort of climax in the piece. The following are examples of how I used these sounds in the mix:

1. Repeating warning sound from the car system that appears when the door is not closed. There is imitation of this sound in the synthesizer when the sound is looped. The audio files B.1 and B.2 show the resemblance between the two.
2. A sound of a closed door in a loop in part 2C (this can be heard in audio file B.3)
3. The sound of a car wash from inside the car. In this excerpt there are various other layers as well (electric guitar harmonics and sirens, for example). This can be heard in B.4

Improvisation

The piece uses improvisation as one of its layers. There are two main types of improvisations: completely free improvisations that were recorded spontaneously edited and then used in the piece and pre-determined improvisations with restrictions. The free improvisations were mainly done with analog sequencers, the restricted improvisations were for melodica, saxophone and loop pedal with vintage Casio keyboard. This can be seen in the following clips:

4. Saxophone improvisation on top of 4 note melody in 3A. This can be heard in B.5
5. Melodica in Part1C. This can be heard in B.6

Open Score Notation (pre-recorded)

Open score with general instructions exist particularly for the guitar in Part 3C and Part 4D.

1. Part 3C consists of 4 random notes that the player chooses and turns the volume knob up and then down. This is overdubbed and repeated.
2. Part 4D consists of 6 overtones one chooses in adjacent strings. This is overdubbed and repeated.

Traditional notation written in Sibelius and transferred to DAW

Traditional notation was written in Sibelius. Various miniatures were written in Sibelius and then midi exported to Logic. In Logic I used synth plugins such as FM8 or Reaktor by Native Instruments. Figure 3-1A-15 shows an example of a score written in Sibelius that was later transferred to Logic and “performed” by synths.

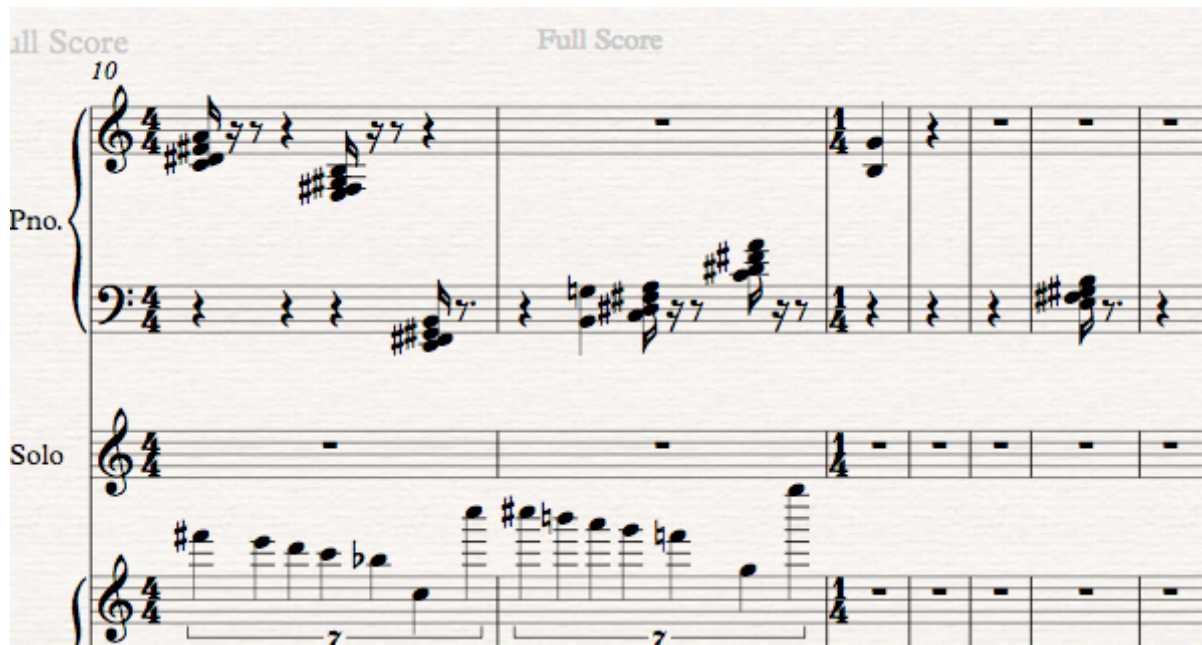


Figure 3-1A-15

Use of loops

There are four ways that I used loops in this piece:

1. With a boss loop pedal (this included a melodica and Casio keyboard looped and applied effects on).
2. With analog sequencers particularly sequences in the Korg Minilogue but also in other Korg Volca sequencers.
3. With the samples from the film that feature dialogues. These use extensive loops.

There are three types of loops that are done with the WaveLab software:

- A. Simple repetitions. This can be heard in B.7 (raw file later used in mix)
- B. Loops of very short durations (milliseconds). This can be heard in B.8 (raw file later used in mix)
- C. Loops using layers on top of the other. For example the Fibonacci technique that I used previous pieces. This can be heard in B.9 (raw file later used in mix)

4. Loops and repetitions from field recordings. These have two types:
 - A. Edited loops. This can be heard in B.10 (raw file later used in mix)
 - B. Repetitions occurring in the recording itself for example with wipers from car wash recording, or from repeated warning sound from car system.

Samples from the film and manipulation

Various samples are used incorporating voices of men and women. I created about 50 files where voices from the film were manipulated via Wavelab.

Sound Design

There are many elements of sound design. Particularly of sound effects created in Wavelab but also in Logic. The following are examples of sounds that I made:

1. A sound of a knife. This creates a somewhat surreal effect when combined with the Jazz tune and solo in Part 3A (B.11).
2. The sound of saxophones that were used to create a passing train sound. The sounds were doubled pitch shifted and used ring modulation (B.12).

Open score for live electronics

The final layer of the piece was of live playing with many of the same materials done for creating the playback (fixed media) of the piece. The instructions came by form of trial and error. Every part has general instructions of actions that the performer has to do in every part.

Bibliography

1. Ferrari, Luc. *Les Arythmiques*. Blue Chopsticks C0218, 2009. CD.
2. Roads, Curtis. *Composing Electronic Music: A New Aesthetic*. New York, Oxford University Press. 2015
3. Williams, Jan. An Interview with Morton Feldman. *Percussive Notes*. September 1983
4. Caux, Jacqueline. Almost Nothing with Luc Ferrari. Berlin, Los Angeles, *Errant Bodies Press*. 2012

Appendix A – Audio Excerpts From Part 1

Les Arythmiques - Luc Ferrari

A.1 Les Arythmiques Movement 1.aif

A.2 Les Arythmiques Movement 2.aif

A.3 Mov1 0-14 seconds.wav

A.4 Mov1 32-35.wav

A.5 Mov1 256-258.wav

A.6 Mov1 355-357.wav

A.7 Mov2 39-40.wav

A.8 Mov2 30-40.wav

A.9 Mov2 156-158.wav

A.10 Mov2 222-223.wav

A.11 Mov2 147-148.wav

A.12 Mov2 347-350.wav

A.13 Mov2 420-423.wav

A.14 Mov2 609-618.wav

Appendix B - Audio Clips referring to Part 2 (Analysis of author's scores)

B.1 .aif

B.2.aif

B.3.aif

B.4.aif

B.5.aif

B.6.aif

B.7.wav

B.8.wav

B.9.wav

B.10.wav

B.11.aif

B.12.aif

Appendix C - Scores

- C.1 24 Shrinking Miniatures – For Player Piano
- C.2 Marco at the Record Store – For Vibraphone, Flute, Tenor Saxophone,
Cello and Fixed Media
- C.3 Smalltown – For Solo Piano
- C.4 Death of a Moon – For Seven Contrabasses and Fixed Media
- C.5 Trichromatic – For Electric Guitar
- C.6 Three Poems by Andrew Choate – For Soprano, Player Piano and Fixed Media
- C.7 Homage to Phantom of Liberty by Bunuel – Fixed Media
- C.8 Cellular Automata Variations – Fixed Media

C.1

24 Shrinking Miniatures (2017)

For Player Piano

Ori Barel

24 Shrinking Miniatures for Player Piano

24 Shrinking Miniatures

♩=110

1.

Ori Barel

[illegible]

3

Pno.

The musical score is for a piano (Pno.) and consists of a system of six staves. The first, second, fourth, fifth, and sixth staves are empty. The third staff contains a melodic line in treble clef, 7/16 time, starting with a key signature of one sharp (F#). The melody consists of several measures of eighth and sixteenth notes, some beamed together, and some measures with rests. The notation includes various accidentals (sharps, naturals) and rests.

4

Pno.

The musical score is written on six staves. The top two staves (treble and bass clef) are for the right hand, and the bottom four staves (treble and bass clef) are for the left hand. The first measure contains complex arpeggiated figures in the right hand and a simple bass line in the left hand. The second measure features a 7/16 time signature change and continues the arpeggiated patterns. The score is written on six staves, with the top two staves for the right hand and the bottom four for the left hand.

6 A

Pno.

The musical score consists of six staves. The first two staves are treble clef, and the last four are bass clef. The score is divided into three measures. The first measure contains complex arpeggiated figures in the upper staves and a single note in the lower staves. The second measure contains rests in the upper staves and a 7/16 time signature. The third measure contains a 1/8 time signature. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'p'.

8

Pno.

10

Pno.

The musical score is written for piano (Pno.) and consists of two systems of staves. The first system begins at measure 8 and the second at measure 10. The score is written for piano with treble and bass clefs, and includes various musical notations such as notes, rests, and accidentals.

System 1 (Measures 8-9):

- Staff 1 (Treble):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 2 (Bass):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 3 (Treble):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 4 (Bass):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 5 (Treble):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 6 (Bass):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 7 (Treble):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 8 (Bass):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 9 (Treble):** Measure 8 has a whole rest. Measure 9 has a whole rest.
- Staff 10 (Bass):** Measure 8 has a whole rest. Measure 9 has a whole rest.

System 2 (Measures 10-11):

- Staff 1 (Treble):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 2 (Bass):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 3 (Treble):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 4 (Bass):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 5 (Treble):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 6 (Bass):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 7 (Treble):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 8 (Bass):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 9 (Treble):** Measure 10 has a whole rest. Measure 11 has a whole rest.
- Staff 10 (Bass):** Measure 10 has a whole rest. Measure 11 has a whole rest.

11 7

Pno.

The musical score is for a piano (Pno.) and consists of two measures, 11 and 12. The notation is written for a grand piano with two staves (treble and bass) for each hand. The key signature is one sharp (F#). Measure 11 shows a complex rhythmic pattern with eighth and sixteenth notes, and a fermata. Measure 12 shows a continuation of the pattern with a fermata. The score is written in a standard musical notation style with a grand staff for each hand.

13

Pno.

ff

ff

ff

ff

ff

16 **B** ♩=110

Pno.

The piano score consists of five staves. The first two staves are grand staves (treble and bass clef) and are empty. The next three staves are for the piano. The first piano staff (treble clef) starts with a *p* dynamic and plays a melody. The second piano staff (treble clef) starts with a *ff* dynamic and plays a melody. The third piano staff (treble clef) starts with a *p* dynamic and plays a melody. The fourth piano staff (treble clef) starts with a *p* dynamic and plays a melody. The fifth piano staff (bass clef) starts with a *p* dynamic and plays a melody.

18

Pno.

p *p*

20 **C** ♩=110

Pno.

Ped.

The musical score is written for piano and pedal. It begins with a tempo marking of 110 beats per minute (♩=110) and a common time signature (C). The key signature is C major. The score is organized into six staves. The first staff is a grand staff (treble and bass clef) with a piano part. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a single treble clef staff. The fifth staff is a single bass clef staff. The sixth staff is a single treble clef staff. The piano part is marked with 'p' for piano. The pedal part is marked with 'Ped.' and a line indicating the pedal point.

21

Pno.

The musical score for piano (Pno.) begins at measure 21. It features six staves. The first staff (treble clef) has a key signature of one sharp (F#) and contains two measures of music. The second staff (bass clef) contains two measures of music. The third staff (treble clef) contains two measures of music. The fourth staff (treble clef) is empty. The fifth staff (treble clef) contains two measures of music. The sixth staff (bass clef) contains two measures of music, starting with a piano (p) dynamic marking. The music is written in a modern style with various accidentals and note values.

22

Pno.

Ped.

The musical score is written for piano (Pno.) and pedal (Ped.). The piano part consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#4 and A#4, followed by a whole rest. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#2 and A#2, followed by a whole rest. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#4 and A#4, followed by a whole rest. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#2 and A#2, followed by a whole rest. The fifth staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#4 and A#4, followed by a whole rest. The sixth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a whole note chord of F#2 and A#2, followed by a whole rest. The pedal part consists of a single line at the bottom of the page, labeled 'Ped.', with a horizontal line indicating the pedal point.

23

Pno.

p

p

p

p

2.

15

26 $\text{♩} = 100$

Pno.

mf

mf

Ped.

The musical score is for measures 26, 27, and 28. It is written for piano (Pno.) and pedal (Ped.). The tempo is marked as quarter note = 100. The key signature has one sharp (F#) and the time signature is 6/8. The piano part consists of two staves. The first staff (treble clef) has a melody starting on G4, moving up stepwise to D5, then down to G4, and finally to E4. The second staff (treble clef) has a melody starting on G4, moving up stepwise to D5, then down to G4, and finally to E4. The pedal part consists of two staves. The first staff (treble clef) has a melody starting on G4, moving up stepwise to D5, then down to G4, and finally to E4. The second staff (bass clef) has a melody starting on G3, moving up stepwise to D4, then down to G3, and finally to E3. The piano part is marked with a mezzo-forte (*mf*) dynamic. The pedal part is marked with a mezzo-forte (*mf*) dynamic. The score is divided into three measures. Measure 26 contains the first two staves of the piano part and the first two staves of the pedal part. Measure 27 contains the second two staves of the piano part and the second two staves of the pedal part. Measure 28 contains the third two staves of the piano part and the third two staves of the pedal part. The piano part is marked with a mezzo-forte (*mf*) dynamic. The pedal part is marked with a mezzo-forte (*mf*) dynamic. The score is divided into three measures. Measure 26 contains the first two staves of the piano part and the first two staves of the pedal part. Measure 27 contains the second two staves of the piano part and the second two staves of the pedal part. Measure 28 contains the third two staves of the piano part and the third two staves of the pedal part.

29

Pno.

The musical score consists of two systems. The first system, labeled 'Pno.', contains five staves. The top two staves (treble and bass clef) are empty, with a whole rest on each staff. The next two staves (treble and bass clef) contain a piano accompaniment. The treble staff has a melody starting on G4, moving to A4, B4, and C5. The bass staff has a bass line starting on G3, moving to F3, E3, and D3. The third staff (treble clef) contains a complex, fast-moving accompaniment. The bottom staff (bass clef) is empty, with a whole rest. The second system, labeled 'Ped.', contains two staves. Both staves are empty, with a whole rest on each staff.

Ped. _____

Ped. _____

32

Pno.

33

34

Pno.

35

36

37

Ped.

18

38

Pno.

Ped. _____

42 19

Pno.

Measures 42-44. The score is in 3/4 time. Measure 42 features a forte (*f*) four-note chord in the right hand and a fortissimo (*ff*) four-note chord in the left hand. Measure 43 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 44 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

45

Pno.

Measures 45-47. The score is in 3/4 time. Measure 45 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 46 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 47 features a piano (*p*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

48

Pno.

pp

49 Red.

Pno.

pp

50

Pno.

Measures 50 and 51 of a piano score in 3/4 time. The score consists of five staves. The first two staves (treble and bass clef) are empty. The third staff (treble clef) contains a complex, dense texture of chords and arpeggios, with many notes marked with 'x'. The fourth staff (bass clef) contains a similar complex texture. The fifth staff (treble clef) is empty. The time signature 3/4 is indicated at the end of each measure.

52

Pno.

Measures 52, 53, and 54 of a piano score in 3/4 time. The score consists of five staves. The first two staves (treble and bass clef) are empty. The third staff (treble clef) contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The dynamic marking *mp* is placed below the first note. The fourth staff (bass clef) contains a complex texture of chords and arpeggios, with many notes marked with 'x'. The dynamic marking *p* is placed below the first note. The fifth staff (treble clef) is empty. The time signature 3/4 is indicated at the end of each measure.

55

Pno.

Musical score for piano (Pno.) starting at measure 55. The score consists of four staves. The top two staves (treble and bass clef) are mostly empty, with a few notes in the treble staff. The bottom two staves (treble and bass clef) contain a complex, dense musical passage with many notes and accidentals, including a double bar line and a repeat sign.

57

Pno.

Musical score for piano (Pno.) starting at measure 57. The score consists of four staves. The top two staves (treble and bass clef) are mostly empty, with a few notes in the treble staff. The bottom two staves (treble and bass clef) contain a complex, dense musical passage with many notes and accidentals, including a double bar line and a repeat sign. The passage is marked with *pp* (pianissimo).

Red.

58

Pno.

The musical score for piano (Pno.) on page 23, starting at measure 58, features a complex and dense musical passage. The score is written for eight staves, with the first two staves (treble and bass clef) remaining empty. The third staff (treble clef) and fourth staff (bass clef) contain intricate, beamed musical notation with numerous accidentals, suggesting a highly technical and expressive piece. The fifth staff (treble clef) and sixth staff (bass clef) are also empty, while the seventh staff (treble clef) and eighth staff (bass clef) continue the complex musical notation. The music concludes with a double bar line and a repeat sign.

24

59

pp

Pno.

60

Pno.

3.

25

63 $\text{♩} = 132$

Pno.

Ped.

68

Pno.

mf

The musical score for piano (Pno.) spans measures 68 to 72. The score is written for a grand piano with a treble and bass staff. Measures 68 and 69 show a treble staff with a melodic line of eighth and sixteenth notes, while the bass staff is silent. In measure 70, the treble staff continues the melodic line, and the bass staff begins a bass line with eighth notes. Measure 71 features a treble staff with a melodic line and a bass staff with a bass line. Measure 72 shows a treble staff with a melodic line and a bass staff with a bass line. The dynamic marking *mf* (mezzo-forte) is placed in measure 70. A bracket is placed under the first three measures (68-70).

73

Pno.

The musical score for piano (Pno.) begins at measure 73. It is written on six staves. The first four staves, consisting of two treble and two bass clef pairs, are empty, indicating that the upper voices are at rest. The fifth staff, a single treble clef, contains a highly active melodic line. This line features rapid sixteenth-note runs, both ascending and descending, with numerous accidentals (sharps and naturals) indicating frequent pitch changes. The sixth staff, a single bass clef, provides a harmonic foundation. It contains a series of chords and single notes, some with ties across measures. A B-flat is visible in the first measure of this staff. The overall texture is one of a single melodic voice moving rapidly over a steady, rhythmic accompaniment.

28

♩=126

79

Pno.

Measures 79-83. The score is in 4/4 time. The right hand (treble clef) contains a melodic line with a sharp key signature. The left hand (bass clef) contains a bass line with octaves. Dynamics include *p* and *mp*.

84

Pno.

Measures 84-87. The score is in 4/4 time. The right hand (treble clef) contains a melodic line. The left hand (bass clef) contains a bass line with octaves.

88

Pno.

91

92

Pno.

95

Red.

30

95

Pno.

The musical score for piano (Pno.) consists of two systems of staves. The first system (measure 95) shows rests in all four staves. The second system (measure 96) shows a melody in the right hand and a bass line in the left hand. The right hand melody starts on a whole note, followed by a half note, and then a series of eighth notes. The left hand bass line starts on a whole note, followed by a half note, and then a series of eighth notes. A slur connects the eighth notes in the left hand. A fermata is placed over the final eighth note in the left hand. A small 'L' symbol is located below the first staff of the second system.

31

96 $\text{♩} = 100$

Pno.

$\text{♩} = 103$

fff f

f

The musical score is for a piano (Pno.) and consists of measures 96 through 108. The time signature is 5/16. Measures 96-98 are marked with a tempo of 100, and measures 99-108 are marked with a tempo of 103. The score is written for a single piano, with a grand staff (treble and bass clefs) for each of the four systems. The first system (measures 96-98) features a melody in the treble clef with a tempo of 100. The second system (measures 99-108) features a melody in the treble clef with a tempo of 103. The piano part includes dynamic markings 'fff', 'f', and 'f'. The piano part features complex rhythmic patterns with many beamed sixteenth notes.

99

mf *fff* *mf* *f*

Pno.

fff f *fff mf* *mf* *fff f*

107 *112* *115*

103 $\text{♩} = 118$ $\text{♩} = 121$

Pno.

fff

107

Pno.

$\frac{7}{16}$

♩=110

4.

111

Pno.

mp

p

p

p

113

D ♩=115

Pno.

p

115 $\text{♩}=120$

Pno.

The musical score for measures 115-117 is written for piano. It consists of five staves. The first two staves are grand staves (treble and bass clef). The next two staves are also grand staves. The fifth staff is a single treble clef staff. The time signature is 7/16, which changes to 1/8 and 4/8 in measure 116. The tempo is marked as $\text{♩}=120$. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

118 $\text{♩}=123$

Pno.

The musical score for measures 118-119 is written for piano. It consists of five staves. The first two staves are grand staves (treble and bass clef). The next two staves are also grand staves. The fifth staff is a single treble clef staff. The time signature is 7/16, which changes to 1/8 and 4/8 in measure 119. The tempo is marked as $\text{♩}=123$. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

36

120 ♪=126 ♪=129

Pno.

The musical score for piano (Pno.) begins at measure 36. It is written in 4/8 time. The first system consists of two measures. In the first measure, the right hand has a whole rest, and the left hand plays a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. In the second measure, the right hand has a whole rest, and the left hand plays a series of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G#5. The second system also consists of two measures. In the first measure, the right hand has a whole rest, and the left hand plays a series of eighth notes: A4, B4, C5, D5, E5, F#5, G#5, A5. In the second measure, the right hand has a whole rest, and the left hand plays a series of eighth notes: B4, C5, D5, E5, F#5, G#5, A5, B5. The tempo markings are 120, ♪=126, and ♪=129.

122 ♩=132 ♩=135 **E** ♩=118

Pno.

The piano score for measures 122 and 123 is written for a piano (Pno.). The music is in 4/8 time. Measure 122 has a tempo marking of ♩=132. Measure 123 has a tempo marking of ♩=135 and a key signature change to E major, indicated by a box with the letter 'E'. The tempo for measure 123 is also marked as ♩=118. The score includes various dynamics: *f* (forte), *ff* (fortissimo), and *p* (piano). The notation includes eighth notes, sixteenth notes, and rests. The score is divided into two systems, with measure 122 in the first system and measure 123 in the second system.

124

Pno.

7/16

f *ff*

f *ff*

f *ff*

fff *ff*

126 **F** ♩=120

Pno.

The musical score is written for piano (Pno.) and cello (Cello). It begins at measure 126, marked with a box containing the letter 'F' and a tempo indication of ♩=120. The time signature is 7/16. The key signature is one sharp (F#). The piano part consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The cello part consists of two staves. The first staff is for the right hand, and the second is for the left hand. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'p' (piano). The piano part features complex rhythmic patterns and chords, while the cello part provides a more melodic and harmonic accompaniment.

127 **G** ♩ = 126

Pno.

127 **G** ♩ = 126

Pno.

107

128 ♩=128

Pno.

The musical score for piano (Pno.) on page 41 consists of five staves. The first two staves are empty. The third staff, marked with a treble clef and a key signature of one sharp (F#), begins with a piano (*p*) dynamic. It features a series of beamed eighth notes, some with accidentals, and rests. The fourth staff, also with a treble clef and one sharp, begins with a piano (*p*) dynamic and contains dense, beamed sixteenth-note passages. The fifth staff, with a bass clef and one sharp, begins with a piano (*p*) dynamic and features a melodic line with beamed notes and rests. A bracket under the first two measures of the fifth staff indicates a specific phrasing or articulation.

129 $\text{♩} = 130$ $\text{♩} = 91$

Pno.

ff

ff

ff

ff

Cello

131 ♩=291

Pno.

fff p

134

Pno.

fff p

$\text{♩} = 130$

139

Pno.

The musical score for piano (Pno.) spans measures 139 to 146. The tempo is marked as $\text{♩} = 130$. The key signature has one sharp (F#). The score is written for multiple staves, likely representing different voices or instruments. Measures 139-145 consist of a series of chords and rests, with a forte (*f*) dynamic marking in measure 144. Measure 146 concludes with a final chord.

146

H

Pno.

3

146 147 148 149 150 151 152

152

I

Pno.

16/8 3/8 1/8 2/8

3

157

Pno.

161

J

161

Pno.

165

Pno.

The musical score is written for piano (Pno.) and consists of five systems of staves. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The fourth system has two staves (treble and bass). The fifth system has two staves (treble and bass). The music features various chords and melodic lines, including a prominent treble staff in the third system with a complex, fast-moving melody.

170

Pno.

3/8 4/8 2/4 4/8

50

[illegible]

175

Pno.

This musical score for piano (Pno.) covers measures 175 and 176. The score is written for a grand piano with five staves: two for the right hand and three for the left hand. The key signature is D major (two sharps). The time signature is 7/16. Measure 175 begins with a treble clef, a key signature of two sharps, and a 7/16 time signature. The right hand plays a quarter note D5, followed by a quarter rest. The left hand has a whole rest. Measure 176 begins with a treble clef, a key signature of one sharp (D major), and a 7/16 time signature. The right hand plays a quarter note D5, followed by a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The left hand has a whole rest. The score ends with a double bar line and a repeat sign.

177

Pno.

The musical score for piano (Pno.) begins at measure 177. It is written for five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 6/16. The first system shows a complex chord in the right hand and a single note in the left hand. The second system shows a complex chord in the right hand and a single note in the left hand. The third system shows a complex chord in the right hand and a single note in the left hand. The fourth system shows a complex chord in the right hand and a single note in the left hand. The fifth system shows a complex chord in the right hand and a single note in the left hand.

182

Pno.

The musical score consists of two systems. The first system, labeled 'Pno.', contains six staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef, and the others are bass clefs. The second system, labeled 'Ped.', contains two staves, both bass clefs. The music is in 5/8 time. Measures 182-188 are shown. Measure 182 has rests in all staves. Measure 183 has chords in the first four staves and a half note in the fifth. Measure 184 has chords in the first four staves and a half note in the fifth. Measure 185 has chords in the first four staves and a half note in the fifth. Measure 186 has chords in the first four staves and a half note in the fifth. Measure 187 has chords in the first four staves and a half note in the fifth. Measure 188 has chords in the first four staves and a half note in the fifth. The pedal part has a half note in measures 183-187 and a whole note in measure 188.

Ped.

54

189

Pno.

193

Pno.

55

ff

ff

ff

198

Pno.

fff

ff

fff

fff

ff

fff

ff

fff

6.

57

204 $\text{♩} = 100$ **K**

Pno.

Ped.

58

207 **L** ♩=104 **M** ♩=100

Pno.

The musical score for piano (Pno.) consists of six staves. Measures 207-211 are shown. Measures 207-209 are in 7/32 time, and measures 210-211 are in 4/4 time. The score includes a forte (f) dynamic marking in measure 207 and a pedal point (Ped.) marking in measure 211. The notation includes various musical symbols such as notes, rests, and accidentals.

Ped. _____

212

N

Pno.

This musical score is for a piano (Pno.) and consists of two measures, 212 and 213. The score is written on six staves, grouped into three pairs. The first two staves of each pair are in treble clef, and the third is in bass clef. The key signature has one flat (B-flat). Measure 212 shows a melodic line in the middle staff with eighth and sixteenth notes, and a bass line in the bottom staff with quarter notes. Measure 213 features a complex chordal texture in the middle staff, with a bass line in the bottom staff that includes sixteenth-note runs. A bracket at the bottom of the page spans the two measures.

214

Pno.

The musical score for piano (Pno.) begins at measure 214. It features six staves. The first three staves, which are in treble clef, are currently empty. The fourth staff, in bass clef, contains a few notes. The fifth and sixth staves, in treble and bass clef respectively, contain a complex, fast-moving melodic line with many beamed notes. The time signature is 4/4.

216 ♩=100

Pno.

The musical score for piano (Pno.) spans measures 216 to 220. The tempo is marked as ♩=100. The score is written in 4/4 time. The right hand (RH) begins with a descending chromatic scale in measure 216, marked with a forte (f) dynamic. This is followed by a series of chords in measures 217-220. The left hand (LH) plays a series of chords in measures 216-220. The bottom two staves show a dense, fast-moving accompaniment pattern, likely a tremolo or a rapid scale. The score is marked with a 5-measure phrase and a 7-measure phrase.

217

Pno.

5

7

Pno.

Musical score for piano (Pno.) showing measures 218 to 224. The score consists of five staves. The first two staves are empty. The third and fourth staves contain a melodic line with dynamics *f* and *mf*, and fingering 5 and 7. The fifth staff contains a dense, fast-moving accompaniment with dynamics *f* and *mf*.

219

Pno.

The musical score for piano (Pno.) spans measures 219 and 220. The score is written for six staves. The first two staves are treble clef and contain whole rests. The third and fourth staves are treble clef and contain a melodic line with a 5-finger span in measure 219 and a 7-finger span in measure 220. The fifth and sixth staves are treble and bass clef respectively, containing a dense, fast-moving accompaniment pattern. The key signature has one sharp (F#) and the time signature is 11/16. Measure numbers 219 and 220 are indicated at the end of each staff.

220 **O**

Pno.

The musical score is for a piano accompaniment. It consists of six staves. The first three staves are for the right hand, and the last three are for the left hand. The key signature is one flat (B-flat), and the time signature is 11/16. The score is divided into two measures. The first measure contains a series of sixteenth notes in the right hand, a series of eighth notes in the left hand, and a series of sixteenth notes in the right hand. The second measure contains a series of sixteenth notes in the right hand, a series of eighth notes in the left hand, and a series of sixteenth notes in the right hand. The score ends with a double bar line and a repeat sign.

Red.

222 **P**

Pno.

The musical score for piano (Pno.) begins at measure 222. It is written in 7/32 time. The first three measures are in 7/32 time, and the next two measures are in 3/16 time, with a 4/4 time signature at the end. The score consists of six staves. The first two staves are treble clef, and the last four staves are bass clef. The music features various dynamics including *ff*, *fff*, and *ffff*, and includes a piano (**P**) marking in a box. The notation includes eighth notes, sixteenth notes, and rests.

227 ♩=40 ♩=44 ♩=50 67

Pno.

The musical score is for a piano (Pno.) in 4/4 time, spanning measures 227 to 233. The score is written on six staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The score includes a forte (f) dynamic marking, a 5-measure rest, a 7-measure rest, and two 'Ped.' markings with brackets.

228 ♩=54

Pno.

ffff 5

7 ffff

ffff

ffff

ffff

ffff

3/4 3/4 3/4 3/4 3/4 3/4

7 7 7 7 7 7

32 32 32 32 32 32

♩=90

69

230

Pno.

This musical score is for a piano (Pno.) and consists of three measures (230, 231, and 232). The key signature is one sharp (F#) and the time signature is 7/32. The score is written on six staves, organized into three systems of two staves each. The first system (staves 1 and 2) features a treble clef on staff 1 and a bass clef on staff 2. The second system (staves 3 and 4) features a treble clef on staff 3 and a bass clef on staff 4. The third system (staves 5 and 6) features a treble clef on staff 5 and a bass clef on staff 6. The music is characterized by a strong, rhythmic pattern in the bass clef staves, often marked with a forte (f) dynamic. The treble clef staves contain more melodic and harmonic material, including chords and single notes. The notation includes various note values, rests, and dynamic markings.

233

f *fff*

Pno.

f *fff*

f *fff*

f *fff*

7/32 7/32 7/32 7/32 7/32

♩=90

71

236

f

Pno.

f

f

239

Pno.

The musical score for piano (Pno.) begins at measure 239. It is written on six staves, organized into three systems of two staves each. The first system consists of a treble and bass clef. The second system also consists of a treble and bass clef. The third system consists of a treble and bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

242

Pno.

The musical score for piano (Pno.) spans measures 242, 243, and 244. It is written for four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature has one sharp (F#). The first grand staff contains complex melodic and harmonic lines with many beamed sixteenth and thirty-second notes. The second grand staff contains more rhythmic, block-like patterns. The third single staff is mostly empty with rests. The fourth single staff contains a simple bass line. The music is divided into three measures by vertical bar lines.

245

fff

fff

fff

fff

fff

f

Pno.

248 75

Pno.

The musical score is written for piano (Pno.) and consists of six staves. The first four staves contain musical notation for measures 248 and 75. The fifth and sixth staves are empty. The notation includes treble and bass clefs, a 7/32 time signature, and various musical notes and rests. The first staff (treble clef) shows a sequence of notes in measure 248, followed by a rest in measure 75. The second staff (bass clef) shows a sequence of notes in measure 248, followed by a rest in measure 75. The third staff (treble clef) shows a sequence of notes in measure 248, followed by a rest in measure 75. The fourth staff (bass clef) shows a sequence of notes in measure 248, followed by a rest in measure 75. The fifth and sixth staves are empty.

249

f

Pno.

Red.

The image shows a musical score for two instruments: Piano (Pno.) and Red. The score is divided into two measures, 249 and 250. The Piano part is written in treble and bass staves, while the Red part is written in a single staff. The key signature is one sharp (F#) and the time signature is 4/4. In measure 249, the Piano part has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The Red part has a single staff with a series of eighth notes. In measure 250, the Piano part has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The Red part has a single staff with a series of eighth notes. The Piano part is marked with a forte (f) dynamic. The Red part is marked with a forte (f) dynamic.

251 77

Pno.

The musical score is divided into two systems, measures 251 and 77. The first system (measure 251) shows a right-hand melody with eighth and sixteenth notes, some beamed together, and a left-hand accompaniment with quarter notes. The second system (measure 77) continues the right-hand melody with similar rhythmic patterns and a left-hand accompaniment that includes some rests. The piano part is indicated by the 'Pno.' label and a brace on the left side of the staves.

78

253

Pno.

7/32

7/32

7/32

7/32

7/32

7/32

254

Pno.

7/32 2/4 5/16

f *f* *f* *f*

257

Pno.

The musical score is for a piano (Pno.) and consists of three measures (257, 258, and 259). The key signature is one sharp (F#) and the time signature is 5/16. The score is written on six staves. The top two staves are grouped by a brace on the left. The first staff of this pair has a treble clef and a 5/16 time signature, with a whole rest in measure 257 and 258, and a whole note in measure 259. The second staff of the pair has a treble clef and a 5/16 time signature, with a *mf* dynamic marking. It contains a complex melodic line with many beamed sixteenth notes. The bottom four staves are also grouped by a brace on the left. The third staff from the top has a bass clef and a 5/16 time signature, with a melodic line of eighth and sixteenth notes. The fourth staff has a bass clef and a 5/16 time signature, with a melodic line of eighth and sixteenth notes. The fifth staff has a treble clef and a 5/16 time signature, with a melodic line of eighth and sixteenth notes. The sixth staff has a bass clef and a 5/16 time signature, with a melodic line of eighth and sixteenth notes.

260 81

Pno.

Recd. _____

262

Pno.

7/4 7/8

7/4 7/8

7/4 7/8

7/4 7/8

7/4 7/8

7/4 7/8

7.

83

264 $\text{♩} = 154$

Pno.

p

mf

mp

Ped.

268

Pno.

The musical score for piano (Pno.) spans measures 268 to 271. The key signature is one sharp (F#), and the time signature is 7/8. The score is written on six staves. The first four staves are grouped by a brace on the left. The first staff (treble clef) has a whole rest in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The second staff (bass clef) has a half note F# in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The third staff (treble clef) has a whole rest in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The fourth staff (bass clef) has a half note F# in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The fifth staff (treble clef) has a half note F# in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The sixth staff (bass clef) has a half note F# in measure 268, followed by a 3/16 rest in measure 269, and a half note F# in measure 270. The dynamic *mf* is marked at the beginning of measure 268. The dynamic *p* is marked at the beginning of measure 271.

mf

p

273

Pno.

152

276

Pno. *mf*

The musical score is for a piano (Pno.) and consists of two measures, 276 and 277. The key signature is one sharp (F#) and the time signature is 5/8. The score is written on six staves. The first two staves (treble and bass clef) are for the right and left hands of the piano. The next two staves (treble and bass clef) are for the right and left hands of the piano. The last two staves (treble and bass clef) are for the right and left hands of the piano. In measure 276, the right hand plays a half note F#4 and a quarter note G#4, while the left hand plays a half note F#3 and a quarter note G#3. In measure 277, the right hand plays a half note F#4 and a quarter note G#4, while the left hand plays a half note F#3 and a quarter note G#3. The dynamic marking *mf* is present in measure 276.

278

Pno.

279

Pno.

This musical score is for a piano (Pno.) and consists of three measures (279, 280, and 281) in 4/8 time. The score is written on six staves. The first staff (treble clef) begins with a melodic line in measure 279, followed by a whole rest in measure 280, and then a melodic line in measure 281. The second staff (bass clef) contains whole rests for all three measures. The third staff (treble clef) has whole rests in measures 279 and 280, followed by a melodic line in measure 281. The fourth staff (treble clef) contains a melodic line in measure 279, followed by whole rests in measures 280 and 281. The fifth staff (treble clef) contains a melodic line in measure 279, followed by whole rests in measures 280 and 281. The sixth staff (treble clef) contains a complex melodic line in measure 279, followed by whole rests in measures 280 and 281. The key signature is one sharp (F#), and the tempo/mood is marked 'p' (piano). The score is divided into three measures by vertical bar lines, with measure numbers 279, 280, and 281 indicated at the top of each measure.

282

Pno.

The musical score for piano (Pno.) begins at measure 282. It features six staves. The first two staves are a grand staff with a treble and bass clef. The next four staves are individual staves, also with treble and bass clefs. The key signature is one sharp (F#). The time signature is 4/8. The score shows a sequence of notes and rests across four measures. A bracket is placed under the bottom two staves of the first measure.

8.

90

286 $\text{♩} = 50$

Pno.

The musical score for piano (Pno.) spans measures 286 to 288. The time signature is 3/2. The tempo is marked as $\text{♩} = 50$. The score is divided into three measures. Measures 286 and 287 are marked with a mezzo-piano (*mp*) dynamic. Measure 288 is marked with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

288

Pno.

The musical score consists of six staves. The first two staves are grand staves (treble and bass clef) and are mostly empty. The next four staves are grouped by a large bracket on the left. The first staff of this group (third staff overall) has a treble clef and 6/32 time signature, with a melody starting at measure 288 and continuing into measure 289. The second staff of this group (fourth staff overall) has a bass clef and 6/32 time signature, with a melody starting at measure 288 and continuing into measure 289. The third staff of this group (fifth staff overall) has a treble clef and 6/32 time signature, with a melody starting at measure 288 and continuing into measure 289. The fourth staff of this group (sixth staff overall) has a bass clef and 6/32 time signature, with a melody starting at measure 288 and continuing into measure 289. At measure 289, the time signature changes to 3/2. The first staff of this group (third staff overall) has a treble clef and 3/2 time signature, with a melody starting at measure 289. The second staff of this group (fourth staff overall) has a bass clef and 3/2 time signature, with a melody starting at measure 289. The third staff of this group (fifth staff overall) has a treble clef and 3/2 time signature, with a melody starting at measure 289. The fourth staff of this group (sixth staff overall) has a bass clef and 3/2 time signature, with a melody starting at measure 289. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). There are also accents and a large bracket on the left side of the first four staves.

290

Pno.

Measures 290-291 of a piano score. The key signature is 6 flats (B-flat major or D-flat minor) and the time signature is 3/2. Measure 290 features a melody in the right hand starting on a whole note G4, followed by eighth notes A4, B-flat4, and A4, then a half note G4. The left hand has a whole rest. Measure 291 features a melody in the right hand starting on a whole note F4, followed by eighth notes E4, D4, and C4, then a half note B-flat4. The left hand has a whole rest. Both measures are marked with a mezzo-forte (*mf*) dynamic.

291

Pno.

Measures 291-292 of a piano score. The key signature is 3 flats (E-flat major or C minor) and the time signature is 3/2. Measure 291 features a melody in the right hand starting on a whole note C4, followed by eighth notes D4, E4, and F4, then a half note G4. The left hand has a whole rest. Measure 292 features a melody in the right hand starting on a whole note G4, followed by eighth notes A4, B4, and C5, then a half note B4. The left hand has a whole rest. Both measures are marked with a mezzo-forte (*mf*) dynamic.

292

Pno.

ff

297

Pno.

The musical score is for a piano (Pno.) and consists of four systems of staves. The first system (measures 297-298) is in 6/32 time. The second system (measures 299-300) is in 3/2 time. The third system (measures 301-302) is in 4/32 time. The fourth system (measures 303-304) is in 4/32 time. The score features various musical notations including treble and bass clefs, time signatures, and dynamic markings such as *mf* (mezzo-forte). The notation includes eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line at the end of the fourth system.

301 95

Pno.

6/32 11/16

mf

305 $\text{♩} = 52$

Pno.

ff

9.

$\text{♩} = 190$

309

Pno.

ff

311

Pno.

Measures 311 and 312 of a piano score in 2/4 time. The score is written for five staves. The first four staves (treble and bass clefs) are mostly empty, with rests. The fifth staff (treble clef) contains a melodic line with eighth and sixteenth notes, including sharps. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, including sharps. A large chord is visible at the end of measure 312.

313

Pno.

Measures 313 through 316 of a piano score in 2/4 time. The score is written for five staves. The first two staves (treble and bass clefs) are mostly empty, with rests. The third and fourth staves (treble clefs) contain a melodic line with eighth and sixteenth notes, including sharps. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, including sharps.

317

Pno.

The musical score for piano (Pno.) begins at measure 317. It is written for a grand piano with two staves. The right hand (treble clef) plays a complex melody of eighth and sixteenth notes, often beamed together, with some notes marked with a sharp sign (#). The left hand (bass clef) plays a more active bass line, including eighth notes and rests. The score is divided into three measures by vertical bar lines.

320

Pno.

The musical score for piano (Pno.) begins at measure 320. It is written on eight staves, organized into four systems of two staves each. The first system (staves 1 and 2) is empty. The second system (staves 3 and 4) contains complex, rapid sixteenth-note passages with many accidentals. The third system (staves 5 and 6) contains more complex passages, including a descending scale in the bass staff. The fourth system (staves 7 and 8) contains further complex passages. The music is written in a key with one sharp (F#) and a common time signature.

100

324

Pno.

The musical score for piano (Pno.) spans measures 324 to 327. The notation is as follows:

- Measure 324:** The right hand (RH) begins with a half note G4 (F#), followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand (LH) has a half note G3, followed by a quarter note F#3, a quarter note E3, and a quarter note D3.
- Measure 325:** The RH continues with a half note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The LH continues with a half note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2.
- Measure 326:** The RH has a half note G4 (F#), followed by a quarter note A4, a quarter note B4, and a quarter note C5. The LH has a half note F#3, followed by a quarter note E3, a quarter note D3, and a quarter note C3.
- Measure 327:** The RH has a half note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The LH has a half note B2, followed by a quarter note A2, a quarter note G2, and a quarter note F#2.

328

Pno.

6/8

Ped.

332

Pno.

6/8

Ped.

102

335 **Q** $\text{♩} = 216$ **R**

Pno.

The musical score consists of two systems, Q and R, each containing four measures. The notation is for piano (Pno.) and is in 3/4 time with a tempo of 216 beats per minute. The key signature has one sharp (F#). The melody is primarily in the right hand, with some accompaniment in the left hand. The score is divided into two systems, Q and R, with a repeat sign at the end of system R.

339 **S**

Pno.

The musical score is written for piano (Pno.) and consists of six staves. The time signature is 3/16. The score begins at measure 339, marked with a box containing the letter 'S'. The first two measures (339 and 340) show various melodic and harmonic patterns. Measure 341 features a forte (fff) dynamic marking and a complex rhythmic pattern in the bass staff.

104

 $\text{♩} = 218$

342

Pno.

fff

345

Pno.

fff

10.

105

353 $\text{♩} = 60$

Pno.

The musical score consists of six staves. The first two staves (treble and bass clef) are empty. The third staff (treble clef) contains a melody starting with a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The fourth staff (bass clef) contains a chordal accompaniment, starting with a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The fifth staff (bass clef) contains a triplet of eighth notes. The sixth staff (treble clef) is empty.

Dynamic markings: *mp* (mezzo-piano) at the start of the melody, *p* (piano) for the first chord, and *ppp* (pianissimo) for the triplet in the fifth staff.

357

Pno.

The musical score for piano (Pno.) consists of five staves. Measures 357 and 358 are marked with a double bar line and a repeat sign. The key signature is one flat (B-flat). The time signature is 11/32. The notation includes various musical symbols such as notes, rests, and accidentals.

Measure 357: The first staff has a whole rest. The second staff has a whole rest. The third staff has a quarter note (F#4), an eighth note (G#4), a quarter note (A4), an eighth note (Bb4), a quarter note (C5), an eighth note (D5), a quarter note (E5), and an eighth note (F#5). The fourth staff has a whole rest. The fifth staff has a whole rest.

Measure 358: The first staff has a whole rest. The second staff has a whole rest. The third staff has a quarter note (F#4), an eighth note (G#4), a quarter note (A4), an eighth note (Bb4), a quarter note (C5), an eighth note (D5), a quarter note (E5), and an eighth note (F#5). The fourth staff has a whole rest. The fifth staff has a whole rest.

359 107

Pno.

Ped.

361

Pno.

11/32 11/32 11/32 11/32 11/32 11/32

363

Pno.

The musical score consists of two measures, 363 and 364, in 3/32 time. The piano part is written on five staves. The first two staves (treble and bass clef) are mostly empty, with a final measure in measure 364 containing a whole note chord. The third staff (treble clef) contains a continuous eighth-note melody. The fourth staff (treble clef) contains a melody with many rests. The fifth staff (bass clef) contains a melody with many rests. The pedal part is on a single line at the bottom, marked 'Ped.' with a downward arrow. It features three distinct pedal points: a half-note chord in measure 363, a half-note chord in measure 364, and a half-note chord in measure 365.

Ped.

365

Pno.

Measures 365 and 366. The key signature is D major (two sharps). The time signature is 3/2. The piano part consists of six staves. The vocal line (top two staves) has rests in both measures. The piano accompaniment is complex, featuring sixteenth and thirty-second notes, and rests.

367

Pno.

Measures 367, 368, and 369. The key signature is D major (two sharps). The time signature is 6/8. The piano part consists of six staves. The vocal line (top two staves) has rests in all three measures. The piano accompaniment is complex, featuring sixteenth notes, triplets, and rests.

370

Pno.

6

3

6

11.

375 $\text{♩} = 50$

mf

Pno.

mf

The musical score is written for piano (Pno.) in 3/2 time. The tempo is marked as 50 beats per minute (♩ = 50). The score begins at measure 375. The upper staves (treble and bass clef) contain a melody, with the treble staff starting on a half rest and the bass staff starting on a quarter note. The piano accompaniment (Pno.) is written in the lower staves. It features a complex texture with rapid sixteenth-note passages and chords. The piano part is marked with a mezzo-forte (*mf*) dynamic. The score concludes with a double bar line and repeat dots.

376

Pno.

The musical score for piano (Pno.) spans measures 376 to 378. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The score consists of six staves. The first staff (treble clef) begins with a forte (*f*) dynamic and features a continuous sixteenth-note pattern. The second staff (bass clef) also starts with a forte (*f*) dynamic and has a similar sixteenth-note pattern. The third staff (treble clef) begins with a forte (*f*) dynamic and contains a sixteenth-note pattern. The fourth staff (bass clef) is mostly silent, with a few notes appearing in measure 378. The fifth staff (treble clef) begins with a forte (*f*) dynamic and has a sixteenth-note pattern. The sixth staff (bass clef) is mostly silent. In measure 378, the first and second staves change to a mezzo-forte (*mf*) dynamic and feature a 6/32 time signature. The first staff has a melodic line with a crescendo, and the second staff has a melodic line with a crescendo. The third and fifth staves continue their sixteenth-note patterns. The fourth and sixth staves remain mostly silent.

378

ff *mf*

Pno.

ff *mf*

379 115

mf

Pno. *mf*

The musical score is for a piano (Pno.) and spans from measure 379 to 115. It is written in a grand staff format, consisting of two staves (treble and bass clef) and a grand staff (treble, bass, and a middle staff). The key signature is one flat (B-flat) and the time signature is 6/32. The music features a melodic line in the treble staff, a bass line in the bass staff, and a grand staff section. The dynamics are marked 'mf' (mezzo-forte). The score is bracketed together with a large brace on the left and a large brace on the right.

380

Pno.

The musical score is for a piano (Pno.) and consists of six staves. The key signature has one flat (B-flat) and the time signature is 3/2. Measure 380: The first staff has a quarter rest followed by a half note G4. The second staff has a triplet of eighth notes (F#4, G4, A4) followed by a half note G4. The third staff has a whole rest. The fourth staff has a quarter note G2. The fifth staff has a whole rest. The sixth staff has a quarter note G2. Measure 381: The first staff has a half note G4. The second staff has a triplet of eighth notes (F#4, G4, A4) followed by a half note G4. The third staff has a whole rest. The fourth staff has a quarter note G2. The fifth staff has a whole rest. The sixth staff has a quarter note G2. Measure 382: The first staff has a half note G4. The second staff has a triplet of eighth notes (F#4, G4, A4) followed by a half note G4. The third staff has a whole rest. The fourth staff has a quarter note G2. The fifth staff has a whole rest. The sixth staff has a quarter note G2. Measure 383: The first staff has a half note G4. The second staff has a triplet of eighth notes (F#4, G4, A4) followed by a half note G4. The third staff has a whole rest. The fourth staff has a quarter note G2. The fifth staff has a whole rest. The sixth staff has a quarter note G2. The dynamic *mf* is marked at the beginning of measure 383 on the fifth staff.

381

Pno.

ff

Ped. _____

The musical score is written for piano (Pno.) and pedal (Ped.). It consists of five measures. The piano part is written on six staves. The top two staves (treble and bass clef) contain a melodic line with slurs and a forte (*ff*) dynamic marking. The next two staves (treble and bass clef) contain a rhythmic accompaniment of eighth notes. The fifth staff (treble clef) is empty. The bottom staff (bass clef) contains a bass line. The pedal part is indicated by a line at the bottom right.

386

mf

mf

Pno.

mf

mf

6/32 2/4 2/2 6/32 2/2

6/32 2/4 2/2 6/32 2/2

6/32 2/4 2/2 6/32 2/2

6/32 2/4 2/2 6/32 2/2

6/32 2/4 2/2 6/32 2/2

6/32 2/4 2/2 6/32 2/2

390 119

Pno.

This musical score is for a piano (Pno.) and consists of six staves. The music is in 3/2 time and ends at measure 392. The first staff (treble clef) begins at measure 390 with a fortissimo (ff) dynamic, followed by a mezzo-forte (mf) section, and then a series of rapid sixteenth-note runs. The second staff (bass clef) starts with a fortissimo (ff) dynamic and features a few notes before a long rest. The third staff (bass clef) has a fortissimo (ff) and mezzo-forte (mf) section, followed by a fortissimo (f) section. The fourth staff (bass clef) starts with a fortissimo (ff) dynamic and has a few notes before a long rest. The fifth staff (treble clef) is mostly empty with a long rest. The sixth staff (bass clef) features a series of rapid sixteenth-note runs. The score concludes at measure 392 with a final 1/32 note.

12.

392

Pno.

The musical score for piano (Pno.) begins at measure 392. The notation is written on six staves. The top staff, in treble clef, features a highly technical melodic line with frequent beaming of sixteenth and thirty-second notes, and various accidentals (sharps and naturals). The bottom five staves, all in bass clef, contain whole rests, indicating that the piano accompaniment is silent for this section. The time signature is 3/2, and the key signature consists of one sharp (F#).

397

Pno.

397 398 399 400

398

Pno.

398 399 400 401

122

399

Pno.

17/32

400

Pno.

17/32

401

Pno.

10/32

403

Pno.

10/32

405

Pno.

This musical system contains measures 405 and 406. Measure 405 features a treble clef staff with a key signature of one sharp (F#) and a time signature of 10/32. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, including a flat (Bb) and a sharp (F#). The bass staff of measure 405 is empty. Measure 406 continues the melodic line in the treble staff, with a repeat sign at the end. The bass staff of measure 406 contains a few notes with repeat signs. The system is labeled 'Pno.' on the left.

407

Pno.

This musical system contains measures 407 and 408. Measure 407 features a treble clef staff with a key signature of one sharp (F#) and a time signature of 10/32. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, including a flat (Bb) and a sharp (F#). The bass staff of measure 407 is empty. Measure 408 continues the melodic line in the treble staff, with a repeat sign at the end. The bass staff of measure 408 contains a few notes with repeat signs. The system is labeled 'Pno.' on the left.

409 125

Pno.

411

Pno.

126

413

Pno.

9/32

9/32

9/32

9/32

9/32

9/32

415

Pno.

9/32 9/32 9/32 9/32 9/32 9/32

4/4 4/4 4/4

13.

 $\text{♩} = 90$

418

Pno.

419

Pno.

The musical score is for a piano (Pno.) and consists of two measures, 419 and 420, in 4/4 time. The score is written on six staves, grouped into three pairs. The first pair (top two staves) has a treble clef and a key signature of one sharp (F#). Measure 419 contains a continuous sixteenth-note scale starting on G4 and ascending to G5. Measure 420 contains a whole rest. The second pair (middle two staves) has a treble clef. Measure 419 contains a triplet of eighth notes (F#4, G4, A4), followed by a quarter rest, another triplet of eighth notes (B4, C5, D5), a quarter rest, a triplet of eighth notes (E5, F#5, G5), a quarter rest, and a final triplet of eighth notes (A5, B5, C6). Measure 420 contains a whole rest. The third pair (bottom two staves) has a treble clef. Measure 419 contains a whole rest. Measure 420 contains a whole rest. A trill is indicated above the first note of the first staff in measure 420.

130

♩=100

421

Pno.

4/4

5

5

5

5

3

3

5

5

5

10/16

10/16

10/16

10/16

10/16

10/16

Ped.

5

422

Pno.

The image shows a musical score for piano, spanning measures 422 and 423. The score is written on six staves. The first four staves are grouped by a brace on the left, with the label 'Pno.' to its left. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The fifth and sixth staves are also in treble and bass clefs respectively. The key signature is one flat (B-flat). The time signature changes from 10/16 in measure 422 to 2/4 in measure 423. In measure 422, the first staff has a complex melodic line with many accidentals. The second, third, and fourth staves have whole rests. The fifth staff has a single note with a trill mark. The sixth staff has a whole rest. In measure 423, the first staff has a whole rest. The second staff has a half note chord. The third staff has a half note chord. The fourth staff has a half note chord. The fifth staff has a whole rest. The sixth staff has a whole rest. A horizontal line is drawn below the sixth staff in measure 423.

132

424

$\text{♩} = 140$

Pno.

5 5 5 5

3 3 3

5 3

425 $\text{♩} = 60$

Pno.

The musical score is for a piano piece, measures 425 and 426. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The time signature is 4/4. The score consists of six staves. The first staff has a treble clef and contains a melodic line with a quintuplet of eighth notes in measure 425, followed by a whole rest in measure 426. The second staff has a bass clef and contains a whole rest in measure 425, followed by a whole rest in measure 426. The third staff has a treble clef and contains a complex melodic line with many beamed notes in measure 425, followed by a whole rest in measure 426. The fourth staff has a treble clef and contains a complex melodic line with many beamed notes in measure 425, followed by a whole rest in measure 426. The fifth staff has a treble clef and contains a whole rest in measure 425, followed by a whole rest in measure 426. The sixth staff has a bass clef and contains a whole rest in measure 425, followed by a whole rest in measure 426. The piece ends with a double bar line at the end of measure 426.

14.

427 $\text{♩} = 110$

Pno.

The musical score is for a piano piece, measures 427-428, in 4/4 time with a tempo of 110. The score is written for a grand piano, with a brace on the left labeled 'Pno.'. The notation consists of six staves: Treble 1, Bass 1, Treble 2, Bass 2, Treble 3, and Bass 3. Measures 427 and 428 are shown. In measure 427, the Treble 1 staff has a whole rest, a quarter rest, and a quarter note G4. The Bass 1 staff has a whole rest. The Treble 2 staff has a whole rest, a quarter rest, and a quarter note G4. The Bass 2 staff has a whole rest. The Treble 3 staff has a whole rest, a quarter rest, and a quarter note G4. The Bass 3 staff has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. In measure 428, the Treble 1 staff has a whole rest. The Bass 1 staff has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The Treble 2 staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Bass 2 staff has a whole rest. The Treble 3 staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Bass 3 staff has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3.

429

Pno.

The musical score consists of two measures, 429 and 430. The piano part is written on a grand staff with four staves. In measure 429, the top staff has a whole rest, the second staff has a descending eighth-note scale, the third staff has a descending eighth-note scale, and the bottom staff has a descending eighth-note scale. In measure 430, the top staff has a whole rest, the second staff has a descending eighth-note scale, the third staff has a descending eighth-note scale, and the bottom staff has a descending eighth-note scale. The pedal part is written on a single staff below the piano part. In measure 429, it has a whole rest. In measure 430, it has a descending eighth-note scale.

Ped.

431

Pno.

The musical score for piano (Pno.) begins at measure 431. It is written on six staves. The first two staves are in treble clef, and the remaining four are in bass clef. The notation includes a variety of note values, such as sixteenth and thirty-second notes, as well as rests. Accidentals (sharps, flats, and naturals) are used throughout the piece. The score ends with a double bar line at the end of the sixth staff.

432

Pno.

Musical score for piano, measures 432-433. The score is written for a grand piano (Pno.) with six staves. Measures 432 and 433 are shown. The key signature is one sharp (F#). The time signature is 3/2. The notation includes various musical symbols such as notes, rests, and accidentals.

434

Pno.

Musical score for piano, measures 434-435. The score is written for a grand piano (Pno.) with six staves. Measures 434 and 435 are shown. The key signature is one sharp (F#). The time signature is 3/2. The notation includes various musical symbols such as notes, rests, and accidentals. The score ends with a double bar line and a repeat sign.

15.

436

Pno.

440

Pno.

442 139

Pno.

443

Pno.

140

444

Pno.

10/32

10/32

10/32

10/32

10/32

445

Pno.

10/32

10/32

10/32

10/32

10/32

447 141

Pno.

449

Pno.

142

451

Pno.

This system contains measures 451 and 452 of a piano piece. The music is written for a grand piano (Pno.) with five staves. The key signature has one sharp (F#) and the time signature is 10/32. In measure 451, the right hand plays a complex, rapid sixteenth-note pattern. The left hand has rests in the first two staves and plays a rhythmic pattern of eighth and sixteenth notes in the third and fifth staves. Measure 452 continues the right-hand pattern and the left-hand accompaniment.

453

Pno.

This system contains measures 453 and 454 of the piano piece. The notation continues from the previous system. In measure 453, the right hand plays a similar rapid sixteenth-note pattern. The left hand continues its accompaniment in the third and fifth staves. Measure 454 shows the continuation of these musical ideas, with the right hand's pattern evolving and the left hand providing a steady accompaniment.

455 143

Pno.

Two systems of piano accompaniment. The first system (measures 455-456) features a highly active upper staff with rapid sixteenth-note passages and a lower staff with rests. The second system (measures 457-458) continues the melodic development in the upper staff and introduces some activity in the lower staff with eighth-note patterns.

457

Pno.

Continuation of the piano accompaniment. The first system (measures 457-458) shows the upper staff with further melodic development and the lower staff with rests. The second system (measures 459-460) shows both staves with active musical material, including sixteenth-note runs in the upper staff and eighth-note patterns in the lower staff.

144

459

Pno.

9/32

9/32

9/32

9/32

9/32

9/32

4/4

4/4

4/4

4/4

4/4

4/4

16.

145

461 $\text{♩} = 60$

Pno.

tr

$\sharp 8$

f *ppppp*

tr

$\sharp 8$

f *ppppp*

tr

$\sharp 8$

f *ppppp*

17.

464 5 $\text{♩} = 200$

ppp

Pno.

ppp

pp

p

p

ped.

The musical score is for measures 464, 465, and 466. It is written for piano (Pno.) and pedal (Ped.). The key signature has one sharp (F#) and the time signature is 5/8. The tempo is marked as quarter note = 200. The piano part consists of six staves. The first staff (treble clef) has a melody starting on G4, marked *ppp*. The second staff (treble clef) is empty. The third staff (treble clef) has a melody starting on G4, marked *ppp*. The fourth staff (bass clef) has a melody starting on G2, marked *pp*. The fifth staff (treble clef) has a melody starting on G4, marked *p*. The sixth staff (treble clef) has a melody starting on G4, marked *p*. The pedal part is a single line at the bottom, marked *ped.*, with a line of dots indicating the pedal point.

467 5

pp

Pno.

5

pp

7

The musical score is for a piano (Pno.) and consists of two measures, 467 and 468. The score is written on six staves. The first staff (treble clef) begins with a piano (*pp*) dynamic and a fingering of 5. It contains a melodic line with notes G#4, A4, Bb4, and B4. The second staff (treble clef) is empty. The third staff (treble clef) also begins with a piano (*pp*) dynamic and a fingering of 5, containing a melodic line with notes G#4, A4, Bb4, and B4. The fourth staff (bass clef) is empty in measure 467 and contains a melodic line with notes G#3, A3, Bb3, and B3 in measure 468. The fifth staff (treble clef) contains a sustained chord of G#4, A4, Bb4, and B4 in both measures. The sixth staff (treble clef) contains a melodic line with notes G#4, A4, Bb4, and B4 in measure 467, and is empty in measure 468.

148

469

Pno.

The musical score for piano (Pno.) begins at measure 469. It is written in 4/4 time and spans three measures. The notation is distributed across six staves: four in the treble clef and two in the bass clef. The upper staves contain dense passages of beamed sixteenth notes, while the lower staves provide a more active bass line with various note values and rests. The piece ends at the final measure of the third measure.

472 $\text{♩} = 60$

Pno.

」

18.

150

474 $\text{♩} = 260$

Pno.

The musical score for measures 474-477 is written for piano. It is in 3/2 time and has a key signature of one sharp (F#). The score is organized into six staves. The first two staves are for the right hand, the next two for the left hand, and the final two for the piano accompaniment. The piano part includes a variety of textures, including chords, arpeggios, and melodic lines. The tempo is marked as quarter note = 260.

478

Pno.

This musical score for piano (Pno.) spans measures 478 to 481. The music is written in 3/2 time and features a key signature of one sharp (F#). The score is organized into four measures, each containing a grand staff with a treble and bass clef. The first measure (478) begins with a treble clef and a 3/2 time signature. The second measure (479) starts with a common time signature (C). The third measure (480) returns to 3/2 time, and the fourth measure (481) is in common time. The notation includes various musical elements: eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piano part is characterized by dense, rapid passages in the right hand, often featuring sixteenth-note runs, while the left hand provides a more rhythmic accompaniment with eighth and sixteenth notes. The score concludes with a double bar line and repeat dots at the end of measure 481.

482

Pno.

The musical score is for a piano (Pno.) and begins at measure 482. It is written in 3/2 time with a key signature of two sharps (F# and C#). The score is organized into four measures per system, with a total of 16 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 482-485) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 486-489) features a more complex texture with multiple voices in both staves. The third system (measures 490-493) continues the melodic and harmonic development. The fourth system (measures 494-497) concludes the passage with a final cadence. The score is marked with a 'Pno.' and a bracket indicating the piano part.

486 153

Pno.

The musical score is for a piano (Pno.) and consists of 8 staves arranged in four pairs. The first measure is in 3/2 time, and the subsequent three measures are in 3/8 time. The key signature changes from one flat (B-flat) to one sharp (F-sharp) after the first measure. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and musical notes (quarter, eighth, and sixteenth notes, as well as rests and accidentals). The score is divided into four measures by vertical bar lines. The first measure is in 3/2 time, and the subsequent three measures are in 3/8 time. The key signature changes from one flat (B-flat) to one sharp (F-sharp) after the first measure. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and musical notes (quarter, eighth, and sixteenth notes, as well as rests and accidentals). The score is divided into four measures by vertical bar lines.

154

490

Pno.

The musical score for piano (Pno.) begins at measure 490. It is written in 3/2 time and features a key signature of three sharps (F#, C#, G#). The score consists of six staves. The first four staves are grouped by a brace on the left. The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and musical notes (quarter, eighth, and sixteenth notes, as well as rests). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The music is written in a modern, minimalist style with a focus on texture and rhythm.

494 155

Pno.

The musical score is written for piano (Pno.) and spans measures 494 to 507. It is in 3/2 time. The score is organized into two systems of four staves each. The first system (measures 494-497) shows a complex arrangement of notes and rests. The second system (measures 498-501) continues the piece with similar notation. The third system (measures 502-505) shows a continuation of the musical theme. The fourth system (measures 506-507) concludes the piece. The notation includes various note values, rests, and dynamic markings.

Pno.

156

498

Pno.

The musical score for piano (Pno.) begins at measure 498. It is written in 3/32 time. The score consists of six staves. The first four staves are grouped by a brace on the left. The notation includes various musical symbols such as treble and bass clefs, time signatures (3/32 and 8/32), and notes with accidentals (sharps, flats, and naturals). The score shows a complex rhythmic pattern with many beamed notes and rests.

19.

157

504

Pno.

The musical score for piano (Pno.) spans measures 504 to 508. The time signature is 3/32, which changes to 1/8 at measure 505 and to 4/4 at measure 506. The key signature has one flat (B-flat). The piano part is marked *mf* (mezzo-forte). The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. The left hand plays a bass line starting with a half note G3, followed by a half note F3, then a quarter rest. The score continues with rests in the remaining measures.

20.

158

$\text{♩} = 60$

509

Pno.

tr

8

pppppp

ff

tr

8

pppppp

ff

tr

8

pppppp

ff

21.

159

512

Pno.

The musical score for piano (Pno.) consists of six staves. The first five staves are treble clef, and the sixth is bass clef. The score shows measures 512 and 513. In measure 512, the first five staves have whole rests, and the sixth staff has a quarter note chord (F#4, A#4, C#5) followed by a quarter rest. In measure 513, all six staves have whole rests.

22.

$\text{♩} = 120$ $\text{♩} = 60$

514

ff *pp*

ff *pp*

Pno.

ff *pp*

ff *pp*

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

23.

161

 $\text{♩} = 130$

516

mp

mp

mp

mp

Pno.

The musical score for measures 516-520 is written for piano. It consists of six staves. The first four staves are for the piano, with the first two in treble and bass clef, and the next two in treble and bass clef. The last two staves are empty. The tempo is marked as quarter note = 130. The dynamics are marked as mezzo-piano (mp). The key signature has one sharp (F#). The time signature is 2/4. The music features a complex, fast-paced melody with many accidentals and a steady bass line.

517

f

f

Pno.

f

f

24.

163

519

Pno.

The musical score for piano (Pno.) spans measures 519 to 523. It is written on five staves. The first four staves are grand staves, each with a treble and bass clef. The fifth staff is a single bass clef. The music is mostly rests, with a few notes in the fifth staff at measure 519. The notes in measure 519 are a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The rest of the score consists of rests.

C.2

Marco at the Record Store (2014-2017)

For Vibraphone, Flute, Tenor Saxophone, Cello and Fixed Media

Ori Barel

Marco at the Record Store

For Player Piano, Flute, Vibraphone,
Cello, Tenor Saxophone and fixed media

Marco in the Record Store

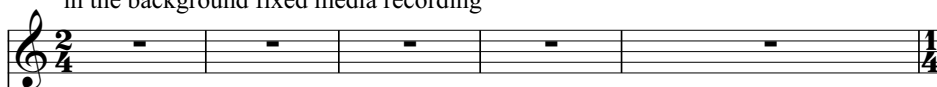
1. Marco contemplates going to the record store

Ori Barel

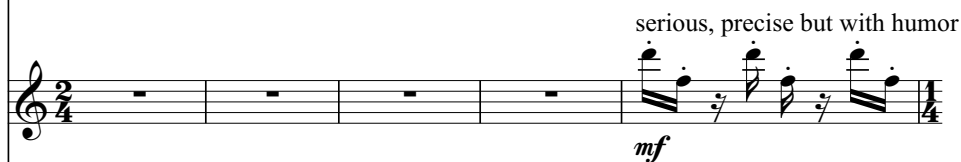
♩=40

to be played with click track
in the background fixed media recording

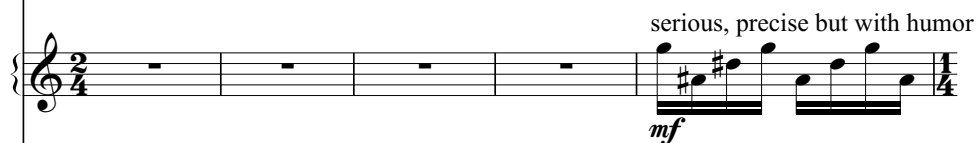
Tenor Saxophone



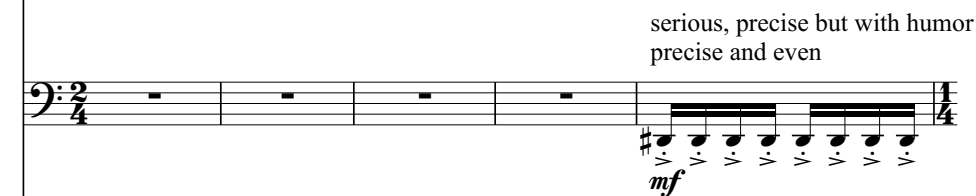
Flute



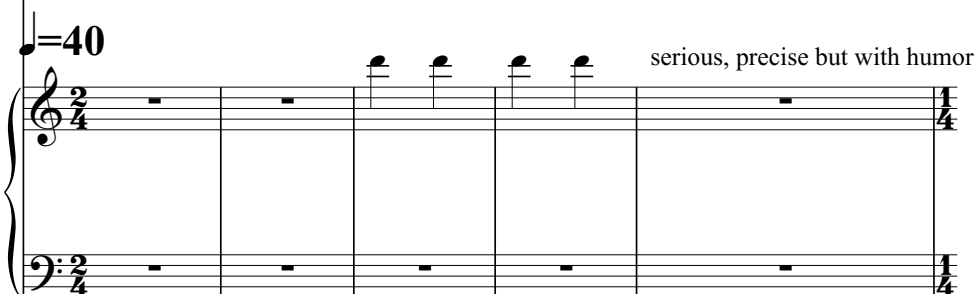
Vibraphone



Violoncello



Player Piano



6

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

pizz.

3

The musical score is written for five instruments: Tenor Saxophone (Ten. Sax.), Flute (Fl.), Vibraphone (Vib.), Violoncello (Vc.), and Piano (Pno.). The score is in 4/4 time and consists of five measures. The Tenor Saxophone part has a melodic line in the fourth measure. The Flute part has a melodic line in the second measure. The Vibraphone part has a melodic line in the second measure. The Violoncello part has a melodic line in the second measure and a pizzicato line in the fourth measure. The Piano part has a melodic line in the fourth measure.

Il

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

f *mf*

f *mf*

f *mf*

arco pizz. pizz. arco

f *mf* 3

mf

15

Ten. Sax.

Fl.

Vib.

Vc.

pizz.

Pno.

The musical score is for measures 15 through 18, in 4/4 time. The Tenor Saxophone (Ten. Sax.) part begins in measure 15 with a triplet of eighth notes (Bb, A, G) followed by a quarter rest, then a half rest in measure 16, and continues with eighth notes in measures 17 and 18. The Flute (Fl.) part starts in measure 15 with a triplet of eighth notes (D, E, F#) followed by a quarter rest, then a half note (G#) in measure 16, and continues with eighth notes in measures 17 and 18. The Vibraphone (Vib.) part begins in measure 15 with a triplet of eighth notes (C#, D, E) followed by a quarter rest, then a half note (F#) in measure 16, and continues with eighth notes in measures 17 and 18. The Violoncello (Vc.) part is marked 'pizz.' and has a half rest in measure 15, a quarter note (G) in measure 16, and a half rest in measure 17, ending with a quarter rest in measure 18. The Piano (Pno.) part features a complex texture: the right hand has triplets of eighth notes (C#, D, E) in measures 15, 16, and 17, and a quarter note (F#) in measure 18; the left hand has a half note (G) in measure 15, a half note (F#) in measure 16, and a half note (E) in measure 17, ending with a quarter rest in measure 18.

19 A

Ten. Sax. 

Fl. 

Vib. 

Vc. 

Pno. 

B

7

24

Ten. Sax.

with feeling

f

Fl.

with feeling

f

tr

Vib.

with feeling

f

Vc.

with feeling

f

Pno.

B

f

28

Ten. Sax. *mf*

Fl. *mf*

Vib. *mf*

Vc. *mf* pizz. arco

Pno. *mf* 3 *p*

Detailed description of the musical score: The score consists of five staves. Tenor Saxophone (Ten. Sax.) and Flute (Fl.) both start in 4/4 time with a melody marked *mf*. In measure 29, they change to 2/4 time and play a sustained note. Vibraphone (Vib.) starts in 4/4 with a melody marked *mf*, then changes to 2/4 in measure 29. Violoncello (Vc.) starts in 4/4 with a rest, then in measure 29 (2/4) plays a descending eighth-note pattern marked *mf* and *pizz.*, and in measure 30 (4/4) continues with a similar pattern marked *arco*. Piano (Pno.) has a complex texture: in measure 28 (4/4), the right hand has a triplet marked *mf* and the left hand has a single note marked *mf*; in measure 29 (2/4), the right hand has a rapid sixteenth-note run and the left hand has a rest; in measure 30 (4/4), the right hand has a chord marked *p* and the left hand has a chord marked *p*; in measure 31 (2/4), both hands have chords marked *p*.

31

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score consists of five staves. The Tenor Saxophone (T.Sax.) staff begins with a treble clef and a 2/4 time signature. It features a melodic line starting on a whole note in measure 31, followed by eighth notes in measure 32, and a tied note in measure 33. The Flute (Fl.) staff also has a treble clef and 2/4 time signature, playing a rhythmic pattern of eighth notes with slurs. The Vibraphone (Vib.) staff uses a treble clef and 2/4 time signature, with a melodic line of eighth notes and slurs. The Violoncello (Vc.) staff has a bass clef and 2/4 time signature, playing a bass line with a 7-measure rest in measure 32. The Piano (Pno.) staff, consisting of two staves with a grand brace, is silent throughout the measures.

241

34

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

f

f

f

pizz.

arco

f

3

Detailed description of the musical score: The score consists of five staves. The Tenor Saxophone staff begins with a triplet of eighth notes (F#, G, A) in measure 34, followed by a half note in measure 35, and a half note in measure 36. The Flute staff has a half note in measure 34, a quarter rest in measure 35, and a half note in measure 36. The Vibraphone staff has a half note in measure 34, a quarter note in measure 35, and a half note in measure 36. The Violoncello staff has a half rest in measure 34, a half note in measure 35, and a half note in measure 36. The Piano staff has a triplet of eighth notes in measure 34, a half note in measure 35, and a half note in measure 36. The time signature changes from 3/8 to 2/8 in measure 35 and to 4/4 in measure 36. Dynamics include forte (f) for the Tenor Saxophone, Flute, and Vibraphone. Performance instructions include pizzicato (pizz.) and arco for the cello.

37

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

pizz. arco

even and precise

ff

f

ff

f

ff

f

3

3

3

Detailed description: This musical score page contains five staves. The Tenor Saxophone staff has a melodic line starting in measure 37, moving to measure 38, and then to measure 39. The Flute staff has a melodic line starting in measure 37, moving to measure 38, and then to measure 39. The Vibraphone staff has a melodic line starting in measure 37, moving to measure 38, and then to measure 39. The Violoncello staff has a melodic line starting in measure 37, moving to measure 38, and then to measure 39. The Piano staff has a melodic line starting in measure 37, moving to measure 38, and then to measure 39. The piano part features triplets in measures 37-38. The score is in 4/4, 2/4, and 3/8 time signatures. Dynamics include *ff* and *f*. Performance instructions include *pizz. arco* and *even and precise*.

40

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

D

D

mf

mf

mf

pizz.

arco

mf

mf 3

p

p

244

51 $\text{♩} = 80$ **E**

Ten. Sax. 4/4 7/16

Fl. 4/4 7/16 *f*

Vib. 4/4 7/16 *f*

Vc. 4/4 7/16 *f*

Pno. 4/4 7/16 *p* *f*

56

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

mf

mf

mf

61 **F**

Ten. Sax.

Fl.

Vib.

arco

Vc.

Pno.

F

64

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score consists of five staves. The Tenor Saxophone, Flute, Vibraphone, and Violoncello parts share a common rhythmic pattern of eighth notes with accents. The Piano part features a complex arpeggiated figure in the right hand and eighth notes in the left hand. The score includes dynamic markings of *mf* and triplet markings.

68 G

Ten. Sax. *f*

Fl. *f*

Vib. *f*

Vc. *pizz.* *arco* *f* 5 *f*

Pno. *p* *f* 3 3 *p* *f*

G

73

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

80 $\text{♩} = 60$ **H**

Ten. Sax. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{16}$

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ *mf*

Vib. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ *mf*

Vc. arco pizz. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ *mf*

Pno. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ *p* *mf* *p*

84 $\text{♩} = 40$

Ten. Sax. *mf*

Fl. *mf*

Vib. *mf*

Vc. *ff*

Pno. $\text{♩} = 40$ *mf*

stands out! protests!!
louder than the others
arco

89 **I**

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

arco

mf *f* *mf* *f*

95

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

p *mf* *p* *mf*

♩ = 100

Detailed description of the musical score: The score is for measures 95 through 100. The Tenor Saxophone, Flute, and Vibraphone parts have rests in measures 95 and 97, and a single eighth note in measures 96 and 98. The Violoncello part has a similar pattern. The Piano part features chords in measures 95, 97, 99, and 100. The dynamics are *p* in measures 95 and 99, and *mf* in measures 97 and 100. A tempo marking of 100 is shown above the piano staff in measure 100.

2. Marco Enters the Record Store

25

101 **J**

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

mf

mf

pizz.

J

The musical score is for a section titled "2. Marco Enters the Record Store". It is page 25 of a larger work, starting at measure 101. The score is written for five instruments: Tenor Saxophone, Flute, Vibraphone, Violoncello, and Piano. The key signature is one sharp (F#), and the time signature changes from 4/4 to 5/8 to 3/4 and back to 4/4. The Tenor Saxophone part is mostly rests. The Flute, Vibraphone, and Violoncello parts feature melodic lines with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The Violoncello part includes a pizzicato (*pizz.*) instruction. The Piano part consists of whole rests throughout the section. A section marker "J" is placed at the beginning of the score and above the Piano staff.

104

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

K

f

f

mf

f

f

5

arco

expressive, angry! stands out!!, soloistic!!

Detailed description of the musical score: The score is for measures 104 and 105 of a piece. The key signature has one flat (B-flat), and the time signature is 4/4.
 - **Measure 104:** The Tenor Saxophone (Ten. Sax.) has a melodic line starting on a whole rest, followed by a series of eighth notes. The Flute (Fl.) and Vibraphone (Vib.) have accompaniment consisting of eighth notes. The Violoncello (Vc.) is marked 'arco' and plays a melodic line. The Piano (Pno.) has a whole rest.
 - **Measure 105:** The Tenor Saxophone has a whole rest. The Flute and Vibraphone continue their accompaniment. The Violoncello has a melodic line with a trill. The Piano has a melodic line starting on a whole rest, followed by a series of eighth notes.
 - **Markings:** A box with the letter 'K' is placed above the Tenor Saxophone staff in measure 105. Dynamics include *mf* (mezzo-forte) for the Piano in measure 104, and *f* (forte) for the Flute, Vibraphone, Violoncello, and Piano in measure 105. The Violoncello part in measure 105 is marked 'expressive, angry! stands out!!, soloistic!!'. A fingering '5' is indicated for the Piano in measure 105.

106

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

L

mf

robotic pizz.

mf

L

5

Detailed description of the musical score: The score is for measures 106 through 109. The Tenor Saxophone part is entirely silent. The Flute and Vibraphone parts play a melodic line consisting of eighth-note patterns, marked *mf*. The Violoncello part plays a 'robotic pizz.' line, also marked *mf*. The Piano part has a complex arpeggiated accompaniment in measure 106, marked with a '5' for a quintuplet, and is silent in measures 107, 108, and 109. A rehearsal mark 'L' is placed at the beginning of measure 108.

109

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

arco
trm

mf

259

M

29

112

Ten. Sax.



with excitement!



with excitement!



expressive, angry! stands out!!, soloistic!!

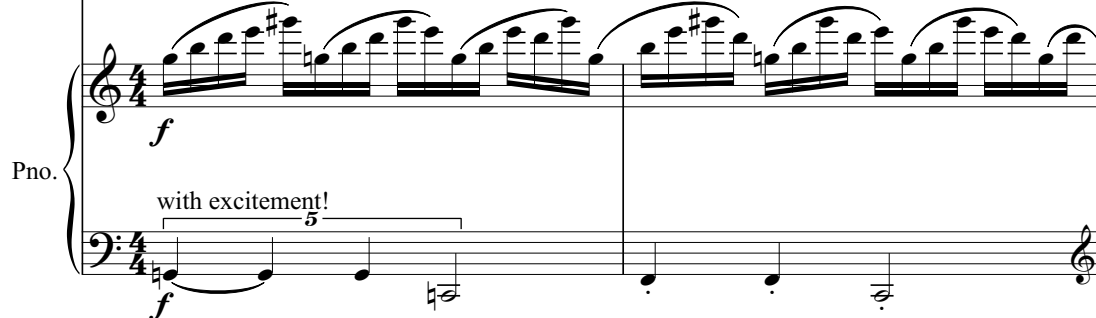
arco

Vc.



M

with excitement!



114 with impro

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score consists of five staves. The Tenor Saxophone staff begins with a whole note on middle C. The Flute staff has a melodic line with eighth notes and rests. The Vibraphone staff plays a steady eighth-note pattern. The Violoncello and Piano staves have complex, arpeggiated figures with many beamed sixteenth notes. The Piano part includes a whole rest in the right hand during the final measure.

115

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains measures 115 through 118. The Tenor Saxophone (Ten. Sax.) part is mostly silent, with a whole rest in measure 115. The Flute (Fl.) part features a melodic line with eighth notes and slurs, starting on a G#4. The Vibraphone (Vib.) part plays a steady eighth-note pattern of G#4 and F#4. The Violoncello (Vc.) part has a melodic line with eighth notes and slurs, starting on a G#3. The Piano (Pno.) part has a dense, rapid sixteenth-note arpeggiated texture in the right hand, while the left hand is silent with a whole rest.

116 aggressive!

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains five staves for measures 116 and 117. The music is marked 'aggressive!' and is in 4/4 time. Measure 116 features a tenor saxophone line with eighth notes, a vibraphone line with chords, a violin line with sixteenth-note runs, and a piano line with a dense sixteenth-note texture in the right hand and chords in the left hand. The flute is silent. Measure 117 consists of whole rests for all instruments. The page number 32 is in the top left, and 263 is at the bottom center.

118 aggressive!

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

The musical score for measures 118 and 119 is as follows:

- Measure 118:**
 - Ten. Sax.** Plays a rhythmic pattern of eighth notes with rests: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
 - Fl.** Silent.
 - Vib.** Plays a pattern of eighth notes with rests: G#3 (quarter), A#3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).
 - Vc.** Plays a short melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
 - Pno.** Plays a dense texture of sixteenth notes in the right hand and eighth notes in the left hand.
- Measure 119:**
 - Ten. Sax.** Silent.
 - Fl.** Silent.
 - Vib.** Silent.
 - Vc.** Silent.
 - Pno.** Continues the dense texture of sixteenth notes in the right hand and eighth notes in the left hand.

119

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf
Ped.

The musical score for measures 119 and 120 is as follows:

- Ten. Sax.**: Rest in both measures.
- Fl.**: Rest in both measures.
- Vib.**: Rest in both measures.
- Vc.**: Rest in both measures.
- Pno.**:
 - Right Hand**:
 - Measure 119: A series of eighth notes starting on G4, moving up to D5, then down to G4, with a sharp sign above the first note.
 - Measure 120: A series of eighth notes starting on G4, moving up to D5, then down to G4, with a sharp sign above the first note.
 - Left Hand**:
 - Measure 119: A sustained bass line starting on G2, with a sharp sign above the first note.
 - Measure 120: A sustained bass line starting on G2, with a sharp sign above the first note.

121 N

Ten. Sax.

Fl. delicate, cildlike
mf

Vib. delicate, cildlike
mf

Vc.

Pno. delicate, cildlike
N
mf

The musical score consists of five staves. The Tenor Saxophone staff is empty. The Flute staff begins with a whole rest in measure 121, followed by eighth notes in measures 122 and 123. The Vibraphone staff also begins with a whole rest in measure 121, followed by eighth notes in measures 122 and 123. The Violoncello staff has whole rests in measures 121, 122, and 123. The Piano staff begins with a whole rest in measure 121, followed by a delicate, childlike accompaniment of eighth notes in measures 122 and 123. A box containing the letter 'N' is placed above the Piano staff in measure 122.

124

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score consists of five staves. The Tenor Saxophone staff is empty. The Flute staff has a melodic line of eighth notes. The Vibraphone staff has a rhythmic line of eighth notes. The Violoncello staff is empty. The Piano staff has a complex eighth-note pattern in the right hand and rests in the left hand. The time signature changes from 4/4 to 2/4 at measure 125.

127

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

O

f

pizz.

arco

128 129 130

131

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

133

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

135

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

legato might not be possible??

137

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

mf

The musical score for measures 137-140 features five staves. The Tenor Saxophone, Flute, and Vibraphone parts consist of a four-measure melodic phrase in measure 137, followed by rests. The Violoncello part plays a rhythmic pattern of eighth notes with accents in measure 137, then rests. The Piano part has a dense, multi-voiced chordal texture in measure 137, then rests for the remaining three measures. The dynamic *mf* is indicated for the Piano in measures 138 and 139.

141 **P**

Ten. Sax.

Fl.

mf

Vib.

mf *f*

Vc.

mf *f*

P

Pno.

mf *p*

The musical score is written for five instruments: Tenor Saxophone, Flute, Vibraphone, Violoncello, and Piano. The time signature is 4/4. The score begins at measure 141, marked with a 'P' in a box. The Tenor Saxophone part is silent. The Flute part begins with a mezzo-forte (mf) dynamic marking and plays a series of eighth notes. The Vibraphone part begins with a mezzo-forte (mf) dynamic marking and plays a series of eighth notes. The Violoncello part begins with a mezzo-forte (mf) dynamic marking and plays a series of eighth notes. The Piano part begins with a mezzo-forte (mf) dynamic marking and plays a series of eighth notes. In measure 142, the Flute and Violoncello parts continue with a forte (f) dynamic marking, while the Piano part continues with a piano (p) dynamic marking.

143

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 143-145 is as follows:

- Measure 143:** Tenor Saxophone is silent. Flute plays a melodic line starting on G4, moving up stepwise to D5, then down to C4. Vibraphone plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. Violoncello plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, B2, A2, G2. Piano is silent.
- Measure 144:** Tenor Saxophone is silent. Flute continues the melodic line. Vibraphone continues the rhythmic pattern. Violoncello continues the rhythmic pattern. Piano is silent.
- Measure 145:** Tenor Saxophone is silent. Flute continues the melodic line. Vibraphone continues the rhythmic pattern. Violoncello continues the rhythmic pattern. Piano is silent.

145 **Q**

Ten. Sax. *mf*

Fl. *mf*

Vib. *mf*

Vc. *mf*

Pno. **Q** *mf* 7

The musical score for measures 145-150 features four staves. The Tenor Saxophone, Flute, and Vibraphone parts are in 4/4 time, marked *mf*. They play a rhythmic pattern of eighth notes with rests. The Violoncello part is in 4/4 time, marked *mf*, and plays a similar rhythmic pattern. The Piano part is in 4/4 time, marked *mf*, and plays a sequence of chords in the right hand, with a fermata over the final chord. The bass staff of the piano is empty.

146

Ten. Sax.

Fl.

Vib.

Vc.

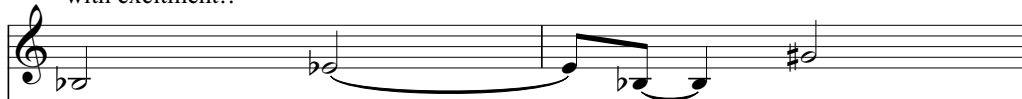
Pno.

This musical score page contains measures 146 through 149. The instruments are Tenor Saxophone (Ten. Sax.), Flute (Fl.), Vibraphone (Vib.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The Tenor Saxophone and Flute parts feature eighth-note patterns with slurs. The Vibraphone part has a similar eighth-note pattern. The Violoncello part plays a steady eighth-note accompaniment. The Piano part features a complex, rapid eighth-note arpeggiated figure in the right hand, with a '7' (seven) written below the staff, while the left hand remains silent.

R

147 with excitement!!

Ten. Sax.



Fl.



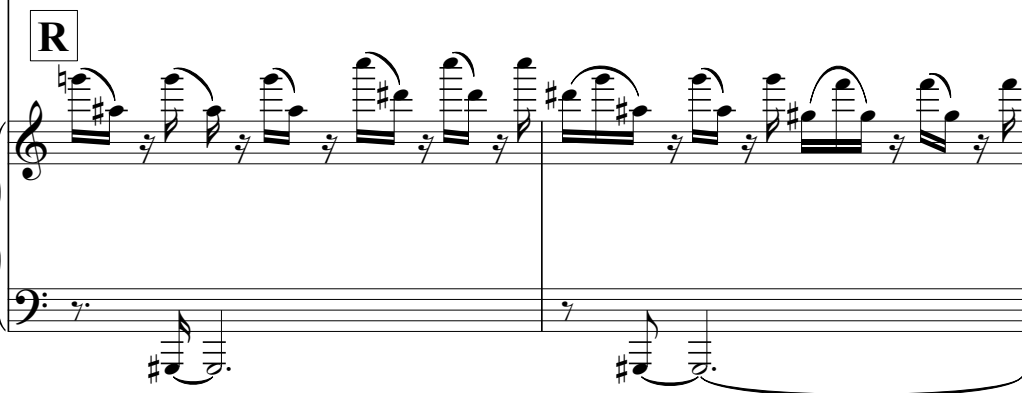
Vib.



Vc.



Pno.



149

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 149 and 150 features five staves. The Tenor Saxophone (Ten. Sax.) staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line starting on a whole note, followed by a half note, and then a quarter note. The Flute (Fl.) staff is in treble clef and contains a rhythmic pattern of eighth notes, with some notes beamed together. The Vibraphone (Vib.) staff is in treble clef and contains a rhythmic pattern of eighth notes, with some notes beamed together. The Violoncello (Vc.) staff is in bass clef and contains a rhythmic pattern of eighth notes, with some notes beamed together. The Piano (Pno.) staff is in grand staff (treble and bass clefs) and contains a complex rhythmic pattern with many beamed eighth notes and sixteenth notes.

151

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

4/4

153 **S**

Ten. Sax. *mf*

Fl. *mf*

Vib. *mf*

Vc. *mf*

Pno. *mf* 7

S

154

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

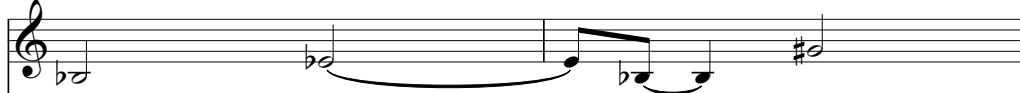
7 7

T

51

155 with excitement!!

Ten. Sax.



Fl.

with excitement!!



Vib.

with excitement!!



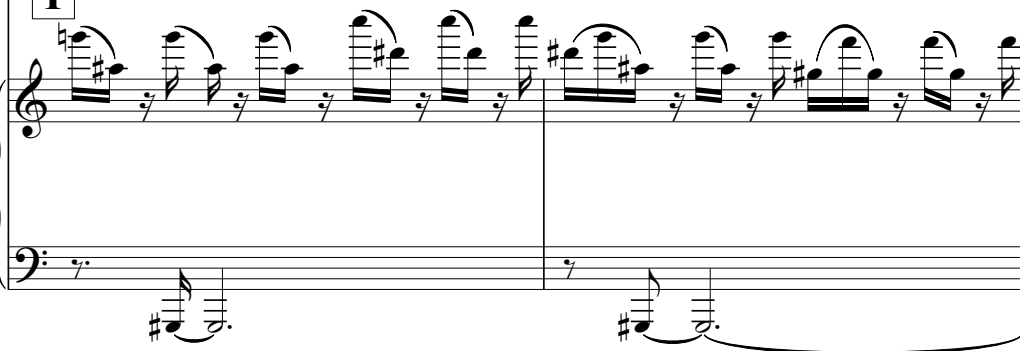
Vc.

with excitement!!



Pno.

T



157

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 157 and 158 features five staves. The Tenor Saxophone (Ten. Sax.) staff begins with a treble clef and a key signature of one sharp (F#). It contains a few notes, including a half note F# and a quarter note G. The Flute (Fl.) staff also has a treble clef and one sharp, playing a continuous eighth-note melody with many slurs. The Vibraphone (Vib.) staff uses a treble clef and one sharp, playing a steady eighth-note pattern. The Violoncello (Vc.) staff is in bass clef with one sharp, mirroring the eighth-note pattern of the vibraphone. The Piano (Pno.) staff consists of two staves: the right hand plays a complex eighth-note melody with many slurs, while the left hand plays a bass line with quarter and half notes, including a long slur across the bottom of the staff.

159

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 159-161 features five staves. The Tenor Saxophone (Ten. Sax.) staff begins with a treble clef and a key signature of one sharp (F#), playing a continuous sixteenth-note pattern. The Flute (Fl.) staff, also in treble clef and one sharp, plays chords with eighth-note patterns. The Vibraphone (Vib.) staff, in treble clef, plays chords with eighth-note patterns. The Violoncello (Vc.) staff, in bass clef, plays chords with eighth-note patterns. The Piano (Pno.) staff, in grand staff (treble and bass clefs), plays a complex accompaniment with sixteenth and eighth notes. The score concludes with a double bar line and a repeat sign.

162 **U**

Ten. Sax. *mp* *mf*

Fl. *mp* *mf* *tr*

Vib. *mp* *mf*

Vc. *mf* 5 5 5 5 5 5 5

U

Pno.

Detailed description: This musical score page shows measures 162 and 163. The Tenor Saxophone part starts with a half note G4 (marked *mp*), followed by a half note A4, and then a half note B4 (marked *mf*). The Flute part starts with a half note G4 (marked *mp*), followed by a half note A4, and then a half note B4 (marked *mf*). The Vibraphone part starts with a half note G4 (marked *mp*), followed by a half note A4, and then a half note B4 (marked *mf*). The Violoncello part plays a continuous sixteenth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, 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D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292

164

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

V

arco

p

mf

p

pizz.

(tr)

170

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains five staves for measures 170 through 175. The measures are grouped in pairs (170-171, 172-173, 174-175) with a 7/16 time signature, followed by a final measure in 4/4 time. The instruments are Tenor Saxophone, Flute, Vibraphone, Violoncello, and Piano. The Tenor Saxophone and Flute parts feature melodic lines with slurs and accents, while the Vibraphone plays a complex rhythmic pattern. The Violoncello and Piano parts provide harmonic support with sustained notes and chords. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte).

W

57

176

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

arco

W

179

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score is written for five instruments: Tenor Saxophone (Ten. Sax.), Flute (Fl.), Vibraphone (Vib.), Violoncello (Vc.), and Piano (Pno.). The score spans measures 179 to 182. The time signature changes from 5/16 to 3/4 in measure 179, back to 5/16 in measure 180, and finally to 4/4 in measure 182. The key signature has one sharp (F#). The Tenor Saxophone part has rests in measures 179 and 180, with notes in measures 181 and 182. The Flute part has eighth notes in measures 179 and 180, and quarter notes in measures 181 and 182. The Vibraphone part has eighth notes in measures 179 and 180, and quarter notes in measures 181 and 182. The Violoncello part has rests in measures 179 and 180, with notes in measures 181 and 182. The Piano part has eighth notes in measures 179 and 180, and quarter notes in measures 181 and 182. Dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando).

191 X

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

X

Red.

195

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

Lead.

200 **Y**

Ten. Sax. *f*

Fl. *f* energetic!

Vib. *f* energetic!

Vc. *f* energetic! arco

Pno. *f* **Y** energetic!

203

Ten. Sax. *f*

Fl. *f*

Vib. *f*

Vc. *f*

Pno.

The musical score consists of five staves. The Tenor Saxophone (Ten. Sax.) staff begins with a treble clef and a key signature of one sharp (F#). It starts in 6/8 time with a forte (*f*) dynamic, playing eighth notes. The Flute (Fl.) staff also begins in 6/8 time with a forte (*f*) dynamic, playing eighth notes. The Vibraphone (Vib.) staff starts in 6/8 time with a forte (*f*) dynamic, playing eighth notes. The Violoncello (Vc.) staff begins in 6/8 time with a forte (*f*) dynamic, playing eighth notes. The Piano (Pno.) staff starts in 6/8 time with a forte (*f*) dynamic, playing eighth notes. In measure 205, the time signature changes to 4/4. The Tenor Saxophone, Flute, and Vibraphone continue their patterns. The Violoncello and Piano parts have a long rest in measure 205.

206

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

mf

mf

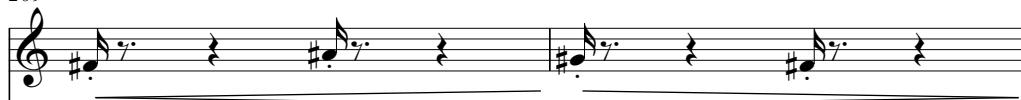
pizz.

arco

Detailed description of the musical score: The score is for measures 206, 207, and 208. The Tenor Saxophone and Flute parts are identical, starting with a half note G4 and followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The Vibraphone part consists of a steady eighth-note accompaniment. The Violoncello part starts with a pizzicato accompaniment of eighth notes, switching to arco for the final measure. The Piano part is silent throughout the measures.

209

Ten. Sax.



Fl.



Vib.

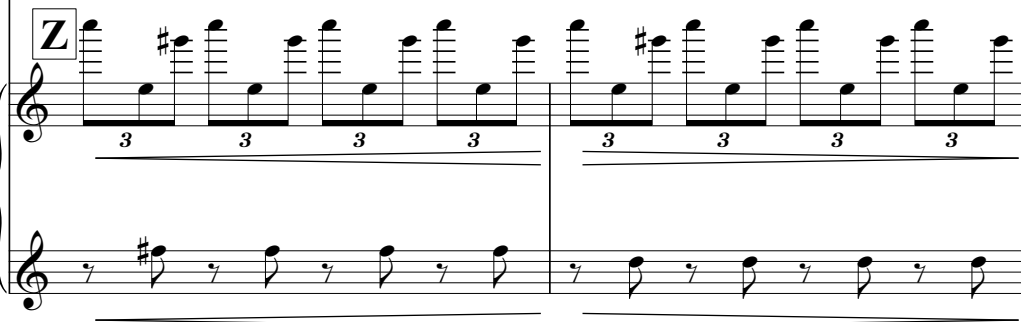


Vc.

arco



Pno.



211

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 211 and 212 features five staves. The Tenor Saxophone (Ten. Sax.) staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a repeat sign. The Flute (Fl.) staff also begins with a treble clef and a key signature of one sharp, featuring a melodic line with a repeat sign. The Vibraphone (Vib.) staff uses a treble clef and a key signature of one sharp, with a melodic line and a repeat sign. The Violoncello (Vc.) staff uses a bass clef and a key signature of one sharp, containing a melodic line with a repeat sign. The Piano (Pno.) staff consists of two staves, both with treble clefs and a key signature of one sharp. The upper staff has a complex melodic line with a repeat sign, while the lower staff has a bass line with a repeat sign.

213 arco

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 213 and 214 is written for five instruments. The Tenor Saxophone part is marked 'arco' and features a melodic line with slurs. The Flute part has a long, sustained melodic line. The Vibraphone part features a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Piano part features a complex rhythmic pattern with triplets and slurs.

215

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 215 and 216 features five staves. The Tenor Saxophone (Ten. Sax.) part begins with a whole rest in measure 215, followed by a quarter note G#4 with an accent in measure 216. The Flute (Fl.) part plays a continuous eighth-note melody across both measures. The Vibraphone (Vib.) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) part plays a continuous eighth-note accompaniment. The Piano (Pno.) part features a complex texture with triplets in the right hand and eighth notes in the left hand.

217

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 217 and 218 is written in 2/4 time. The Tenor Saxophone part (Ten. Sax.) has a single note in measure 217. The Flute part (Fl.) plays a continuous eighth-note pattern. The Vibraphone part (Vib.) plays a continuous eighth-note pattern. The Violoncello part (Vc.) plays a continuous eighth-note line. The Piano part (Pno.) has a complex texture with triplets in the right hand and eighth notes in the left hand.

219 pizz.

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

3 3 3 3

221

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score consists of five staves. The Tenor Saxophone staff has two measures of eighth notes with rests. The Flute staff has a single melodic line with a slur across both measures. The Vibraphone staff has two measures of eighth notes. The Violoncello staff has two measures of eighth notes. The Piano staff has two measures of triplets in the right hand and eighth notes in the left hand.

223

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 223 and 224 features five staves. The Tenor Saxophone (Ten. Sax.) part begins in measure 223 with a quarter rest, followed by eighth notes. The Flute (Fl.) part plays a continuous eighth-note line. The Vibraphone (Vib.) part plays a steady eighth-note accompaniment. The Violoncello (Vc.) part plays a continuous eighth-note line. The Piano (Pno.) part has a complex texture with triplets in the right hand and eighth notes in the left hand.

225

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 225 and 226 features five staves. The Tenor Saxophone (Ten. Sax.) part begins with a melodic line in measure 225, consisting of a quarter rest, a quarter note with a sharp and a dot, a quarter rest, a quarter note with a sharp and a dot, a quarter rest, and a quarter note with a sharp and a dot. This pattern repeats in measure 226. The Flute (Fl.) part has a melodic line in measure 225, consisting of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. This pattern repeats in measure 226. The Vibraphone (Vib.) part has a melodic line in measure 225, consisting of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. This pattern repeats in measure 226. The Violoncello (Vc.) part has a melodic line in measure 225, consisting of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. This pattern repeats in measure 226. The Piano (Pno.) part has a complex melodic line in measure 225, consisting of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. This pattern repeats in measure 226.

227

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

306

229

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

307

♩=110

77

230

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

♩=110

p

3. Marco Listens to the Record and Decides to Buy It

78

234 **AA**

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

mf

mf

mf

mf

mf

This musical score is for measures 234 through 239, marked with rehearsal mark 'AA'. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The instruments and their parts are as follows:

- Ten. Sax.**: A single staff with a treble clef, containing six measures of whole rests.
- Fl.**: A single staff with a treble clef. Measures 234-235 contain eighth-note patterns, while measures 236-239 are whole rests. A *mf* dynamic marking is present at the start.
- Vib.**: A single staff with a treble clef. Measures 234-235 contain eighth-note patterns, while measures 236-239 are whole rests. A *mf* dynamic marking is present at the start.
- Vc.**: A single staff with a treble clef. Measures 234-235 contain whole rests, while measures 236-239 contain eighth-note patterns. A *mf* dynamic marking is present at the start of the final two measures.
- Pno.**: A grand staff (treble and bass clefs). Measures 234-235 contain eighth-note patterns in both hands, while measures 236-239 contain chords in the right hand and eighth-note patterns in the left hand. *mf* dynamic markings are present at the start of both staves.

240

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 240-245 is written for five instruments: Tenor Saxophone, Flute, Vibraphone, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#). The Tenor Saxophone and Flute parts are mostly rests. The Vibraphone and Piano parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Violoncello part has a few notes in the first measure and then rests.

246

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

252

Ten. Sax.

Fl.

Vib.

Vc.

arco

Pno.

The musical score for measures 252-256 is as follows:

- Measure 252:** Tenor Saxophone has a whole rest. Flute plays a sixteenth-note run. Vibraphone plays a continuous sixteenth-note run. Violoncello plays a half note. Piano plays a complex accompaniment with sixteenth-note runs and chords.
- Measure 253:** Tenor Saxophone has a whole rest. Flute has a whole rest. Vibraphone continues the sixteenth-note run. Violoncello has a whole rest. Piano continues the accompaniment.
- Measure 254:** Tenor Saxophone has a whole rest. Flute has a whole rest. Vibraphone continues the sixteenth-note run. Violoncello has a whole rest. Piano continues the accompaniment.
- Measure 255:** Tenor Saxophone has a whole rest. Flute has a whole rest. Vibraphone continues the sixteenth-note run. Violoncello plays a half note, marked *arco*. Piano continues the accompaniment.
- Measure 256:** Tenor Saxophone has a whole rest. Flute has a whole rest. Vibraphone continues the sixteenth-note run. Violoncello plays a half note, marked *arco*. Piano continues the accompaniment.

257

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 257-262 is written for five instruments. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Tenor Saxophone (Ten. Sax.) and Flute (Fl.) parts are mostly rests. The Vibraphone (Vib.) part has a melodic line with eighth and sixteenth notes. The Violoncello (Vc.) part has a single note in the first measure and rests thereafter. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands.

263

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

pizz.

This musical score page contains measures 263 through 268. The key signature is three sharps (F#, C#, G#). The Tenor Saxophone (Ten. Sax.) part is mostly silent, with a single F# note in measure 263. The Flute (Fl.) part is silent until measure 267, where it plays a melodic line. The Vibraphone (Vib.) part plays a rhythmic pattern of eighth and sixteenth notes. The Violoncello (Vc.) part starts with a rest and then plays a pizzicato line. The Piano (Pno.) part has a busy texture with chords and moving lines in both hands.

269

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

274

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

The musical score for measures 274-280 is written for five instruments. The key signature is three sharps (F#, C#, G#). The Tenor Saxophone (Ten. Sax.) and Flute (Fl.) parts are mostly rests. The Vibraphone (Vib.) part has a melodic line. The Violoncello (Vc.) part has a bass line. The Piano (Pno.) part has a complex accompaniment with chords and moving lines in both hands.

281

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains five staves for measures 281 through 286. The key signature is three sharps (F#, C#, G#). The Tenor Saxophone staff is mostly empty, with a single note in measure 281. The Flute staff plays a melodic line in measures 281-283, then rests. The Vibraphone staff plays a rhythmic pattern of eighth and sixteenth notes. The Violoncello staff plays a simple bass line. The Piano staff has a complex texture with rapid sixteenth-note runs in the right hand and a steady bass line in the left hand.

287

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains measures 287 through 292. The key signature is three sharps (F#, C#, G#). The Tenor Saxophone part is mostly silent, with a single note in measure 287. The Flute part plays a melodic line with eighth-note patterns and slurs. The Vibraphone part plays a steady eighth-note accompaniment. The Violoncello part plays a steady eighth-note accompaniment. The Piano part features a complex texture with rapid sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand.

293

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains five staves for measures 293 through 298. The Tenor Saxophone staff is mostly empty, with a key signature change to three sharps at the beginning. The Flute staff has rests for the first four measures, followed by a melodic line in measures 5 and 6. The Vibraphone staff plays a continuous eighth-note pattern throughout. The Violoncello and Piano staves share a similar pattern of chords and eighth notes, with the Piano adding a complex melodic line in the right hand.

299

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

This musical score page contains five staves for measures 299 through 302. The instruments are Tenor Saxophone (Ten. Sax.), Flute (Fl.), Vibraphone (Vib.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#). The Tenor Saxophone and Flute parts are mostly rests. The Vibraphone part features a melodic line with eighth and sixteenth notes. The Violoncello and Piano parts provide harmonic support with chords and moving lines. The Piano part is written in grand staff notation.

303 $\text{♩} = 60$

Ten. Sax.

Fl.

Vib.

Vc.

Pno.

$\text{♩} = 60$

321

C.3

Small Town (2014-2015)

For Solo Piano

Ori Barel

Small Town - For Solo Piano

Small Town

I. Staircases

Ori Barel

Piano

A $\text{♩} = 50$

p

Ped.

5

Ped.

10

Ped.

pp

15

p

pp

Ped.

20 **B**

Red. _____

p

24

Red. _____ *p* Red. _____

30

Red. _____

p *pp*

35 **C** 15^{ma}

Red. _____

39 (15)

Red.

42 (15)

D

46

54

62 **E** 8va

66 (8)

Ped.

70 (8)

Ped.

p

F

76

$\text{♩} = 64$

Ped.

83

8^{va}-----

91 G ♩ = 56

p *p*

97 (8)-----

mp *mf*

103 8^{va}-----

p *mp*

108 (8)-----

mf *mp* ♩ = 56

mp

114

Ped.

8^{vb}

121

p

p

p

p

p

p

♩ = 56

127

p

p

p

p

131

p

p

p

p

135 $\text{♩} = 58$

Red. pp

pp

140

pp

144

pp

149

pp

154

Example 154

158



161

161 162 163

164

164

167

Measures 167-168. Treble clef, 3/8 time. Measure 167: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. Measure 168: G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6. Bass clef, 3/8 time. Measure 167: G2, A2, B2, C3, D3, E3, F#3, G#3, A#3, B3. Measure 168: G#3, A#3, B3, C4, D4, E4, F#4, G#4, A#4, B4.

169

Measures 169-170. Treble clef, 3/8 time. Measure 169: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. Measure 170: G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6. Bass clef, 3/8 time. Measure 169: G2, A2, B2, C3, D3, E3, F#3, G#3, A#3, B3. Measure 170: G#3, A#3, B3, C4, D4, E4, F#4, G#4, A#4, B4.

171

Measures 171-172. Treble clef, 3/8 time. Measure 171: G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B5. Measure 172: G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6. Bass clef, 3/8 time. Measure 171: G2, A2, B2, C3, D3, E3, F#3, G#3, A#3, B3. Measure 172: G#3, A#3, B3, C4, D4, E4, F#4, G#4, A#4, B4.

II. Mirror I

Even, Calm, Dreaming, floating, Light, Clouds
 Not expressive but not dry either, bordering between melody and harmony
 Avoiding definition of form, never dramatic, always listening to timbre

H ♩. = 54

173

p
Red.

181

189

p

197

p
p

201

mp *p*
mp *p*

The musical score for 'II. Mirror I' is written for piano in 3/8 time. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩. = 54. The score includes dynamic markings: *p* (piano) and *mp* (mezzo-piano). The first system (measures 173-180) is marked *p* and *Red.*. The second system (measures 181-188) is marked *p*. The third system (measures 189-196) is marked *p*. The fourth system (measures 197-200) is marked *p* in both staves. The fifth system (measures 201-204) is marked *mp* and *p* in both staves. The score ends with a double bar line and repeat signs in the final measure of the fifth system.

205

mf p mf

212

p

219

mp p

226

mp

233

239

p

244

Measures 244-251. Treble staff: eighth notes, key signature of two flats. Bass staff: eighth notes, key signature of two flats.

252

Measures 252-258. Treble staff: eighth notes, key signature of two flats. Bass staff: eighth notes, key signature of two flats. Measure 252 has a 4/8 time signature change. Dynamics: *mf* (measures 252-258).

259

Measures 259-264. Treble staff: eighth notes, key signature of two flats. Bass staff: eighth notes, key signature of two flats. Dynamics: *mf* (measures 259-264).

265

Measures 265-269. Treble staff: eighth notes, key signature of two flats. Bass staff: eighth notes, key signature of two flats.

270

Measures 270-273. Treble staff: eighth notes, key signature of two flats. Bass staff: eighth notes, key signature of two flats. Measure 270 has a 7/8 time signature change. Dynamics: *p* (measures 270-273). Section marker **I** is above measure 270.

273

mf p mf

276

p mp p

279

mp p

283

p p

286

289

Measures 289-295. Treble and bass staves. The music features complex rhythmic patterns with many accidentals (sharps and naturals). The bass line is particularly dense with many notes.

296

Measures 296-303. Treble and bass staves. The music continues with complex rhythmic patterns and many accidentals. The bass line remains dense with many notes.

304

Measures 304-310. Treble and bass staves. The music continues with complex rhythmic patterns and many accidentals. Dynamic markings *mf* and *p* are present. The bass line is dense with many notes.

311

Measures 311-315. Treble and bass staves. The music continues with complex rhythmic patterns and many accidentals. Dynamic markings *mf* and *p* are present. The bass line is dense with many notes.

316

Measures 316-322. Treble and bass staves. The music continues with complex rhythmic patterns and many accidentals. Dynamic markings *mf* and *p* are present. The bass line is dense with many notes.

321

328

335

341 rit.

III. Fibonnaci Memory I

♩ = 120

J

K

L

348 disguise tempo of the piece-yet try to be as exact as possible, always looking forward, always continuous

M

N

O

375

Ped.

379

382

386

P

Ped. *p*

392

395

398

410

8va

p

Q

p

ped.

418 21

p *mf*

426

f

434

p

444

p 15^{ma} *mf* *p*

448

(15)

452

(15)

(acc#d) (Bbcc#d)

458

(Bbcc#d)

463

(15)

466

R

Ped.

473

Ped.

477

Ped.

479

Ped.

481

f

493

mf

15^{ma}

500

(15)

(15)

504

(15)

510

516

Red.

8vb

520 *15^{ma}*

(8)

522 *(15)*

ff

8vb

(8)

526

mf *ff*

(8) -

531

8va

mf *p* *ff*

8va *8vb*

537

p *ff*

8va *8vb*

544

mf *ff*

549

27

552

f *f*

558

f *p*

15^{ma}-----

569

p

573 (15)

573 (15)

577 (15)

577 (15)

583

583

588

588

592 *15^{ma}*

Ped.

596

ff *f*

601

fff

605 *8^{va}*

mf *p* *mf* *mf*

Ped.

610 *8va* *p* *mf* *Red.*

616 *p*

622 *mf*

628 *mf* *Red.*

633

f

638

642

647

T

ped. p

654

Musical score for measures 654-657. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and single notes. The key signature has one sharp (F#).

658

Musical score for measures 658-660. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and single notes. The key signature has one sharp (F#).

661

Musical score for measures 661-666. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and single notes. The key signature has one sharp (F#).

673

Musical score for measures 673-678. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and single notes. The key signature has one sharp (F#).

680 (15)

684 (15)

(acc#d)

690

696

699

15^{ma}

Ped.

702 (45)-----|

mf

f

707

mf

p

8va-----

p

713 (8)-----|

f

719

p

8va-----

Ped.

723

729

735

740

745 (8) ¹ ^{8va}

749 (8)

754 (8) ¹ *Red.*

758 *hold all notes to the end*

763 37

Musical notation for measures 763-767. Treble clef, key signature of one sharp (F#). Measure 763: quarter note F#4. Measure 764: whole rest. Measure 765: half note G#4 with a slur. Measure 766: half note A4 with a slur. Measure 767: whole note B4 with a slur. Bass clef: whole rests in all measures.

768

Musical notation for measures 768-772. Treble clef, key signature of one sharp (F#). Measure 768: half note C5 with a slur. Measure 769: half note D5 with a slur. Measure 770: half note E5 with a slur. Measure 771: whole rest. Measure 772: whole rest. Treble clef ends with a double bar line and repeat sign. Bass clef: whole rests in all measures.

IV. Mirror II

Even, Calm, Dreaming, floating, Light, Clouds
Not expressive but not dry either, bordering between melody and harmony
Avoiding definition of form, never dramatic, always listening to timbre

773 $\text{♩} = 190$

The musical score for 'Red.' is written for piano. It consists of two staves, treble and bass, with a grand staff bracket on the left. The tempo is marked as quarter note = 190. The key signature has one flat (B-flat). The time signature changes from 2/8 to 3/8, then to 4/8, then to 5/8, then to 2/8, then to 3/8, and finally to 4/8. The melody is in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line.

780

780

[illegible]

794

794

795

796

797

798

799

Measures 799-804. Treble clef, key signature of one flat (B-flat). The piece is in 8/8 time, with time signatures changing to 3/8, 3/8, 4/8, 3/8, and 5/8. The bass line features a steady eighth-note accompaniment with various accidentals.

805

Measures 805-810. Treble clef, key signature of one flat. The piece is in 8/8 time, with time signatures changing to 3/8, 3/8, 4/8, 3/8, 4/8, and 5/8. The bass line continues with eighth-note accompaniment.

811

Measures 811-814. Treble clef, key signature of one flat. The piece is in 8/8 time, with time signatures changing to 3/8, 4/8, 4/8, and 5/8. The bass line continues with eighth-note accompaniment.

815

Measures 815-818. Treble clef, key signature of one flat. The piece is in 8/8 time, with time signatures changing to 6/8, 6/8, 6/8, and 6/8. The bass line continues with eighth-note accompaniment.

819

Measures 819-823. Treble clef, key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment with various accidentals.

824

Measures 824-828. Treble clef, key signature of one flat. Measure 824 has a 4/8 time signature. Measures 825-827 have a 3/8 time signature. Measure 828 has a 6/8 time signature. The melody includes some beamed notes and accents. The bass line continues with eighth-note accompaniment.

829

Measures 829-832. Treble clef, key signature of one flat. Measures 829-830 have a 3/8 time signature. Measures 831-832 have a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The bass line features eighth-note accompaniment.

833

Measures 833-837. Treble clef, key signature of one flat. Measures 833-834 have a 3/8 time signature. Measures 835-836 have a 6/8 time signature. Measure 837 has a 4/8 time signature. The melody includes some beamed notes. The bass line features eighth-note accompaniment.

838

Measures 838-844. The piece is in 4/8 time. Measures 838-840 are in D minor (one flat). Measures 841-842 are in C major (no sharps or flats). Measures 843-844 are in D minor (one flat). The melody in the right hand consists of eighth and quarter notes. The bass line in the left hand consists of eighth and quarter notes, often in pairs.

845

Measures 845-850. Measures 845-846 are in D minor (one flat). Measures 847-848 are in C major (no sharps or flats). Measures 849-850 are in D minor (one flat). The melody in the right hand continues with eighth and quarter notes. The bass line in the left hand continues with eighth and quarter notes.

851

Measures 851-853. Measures 851-852 are in D minor (one flat). Measure 853 is in C major (no sharps or flats). The melody in the right hand continues with eighth and quarter notes. The bass line in the left hand continues with eighth and quarter notes.

854

Measures 854-857. Measures 854-855 are in D minor (one flat). Measures 856-857 are in C major (no sharps or flats). The melody in the right hand continues with eighth and quarter notes. The bass line in the left hand continues with eighth and quarter notes.

859

859

mf *f*

This system contains measures 859 through 866. The music is written for piano in two staves. Measures 859-862 are in 3/8 time, marked *mf*. Measures 863-866 are in 4/8 time, marked *f*. The melody in the right hand features a series of eighth-note runs, while the left hand provides a steady eighth-note accompaniment.

867

867

This system contains measures 867 through 871. The music continues in two staves. Measures 867-871 are in 6/8 time. The right hand has a more complex melody with many beamed eighth notes, while the left hand continues with a consistent eighth-note pattern.

872

872

This system contains measures 872 through 875. Measures 872-874 are in 6/8 time, and measure 875 is in 3/8 time. The right hand features a descending eighth-note scale, and the left hand has a steady eighth-note accompaniment.

876

876

p

This system contains measures 876 through 883. Measures 876-880 are in 6/8 time, and measures 881-883 are in 3/8 time. The right hand has a descending eighth-note scale, and the left hand has a steady eighth-note accompaniment. The system ends with a piano (*p*) dynamic marking.

881

881

889

889

893

893

Ped.

898

898

903

Red.

This system contains measures 903 through 906. The treble staff features a series of chords, including triads and dyads, with various accidentals (sharps and naturals). The bass staff contains a continuous eighth-note accompaniment pattern. A 'Red.' marking is placed above the bass staff in measure 905, with a bracket indicating it applies to measures 904 and 905.

907

This system contains measures 907 through 910. The treble staff continues with chords, some of which are beamed together. The bass staff maintains the eighth-note accompaniment pattern.

911

This system contains measures 911 through 914. The treble staff shows a progression of chords. The bass staff continues with the eighth-note accompaniment. The system concludes with a double bar line and a 12/8 time signature change.

915

This system contains measures 915 through 918. The treble staff features chords, including some with multiple sharps. The bass staff continues with the eighth-note accompaniment. The system concludes with a double bar line and a 3/4 time signature change.

918

Ped.

923

Ped.

929

Ped.

934

Ped.

939

939

947 rit.

947 rit.

V. Fibonacci Memory II

Deeply melancholic, Evoking Nostalgia, Anti-dramatic, melodic, like a song, visual, synesthetic
every note is deeply meaningful, paying attention to the slightest change in timbre, always listening, every note is an entity,
mediative, with a sense of space, deceptively static, always moving, day dreaming...

953 $\text{♩} = 60$ 8^{va}

pp

958

964 $1^{\text{a}} 8^{\text{va}}$

969

974 *8va*

974 975 976 977

980

980 981 982 983

988

988 989 990 991

993

993 994 995 996

998



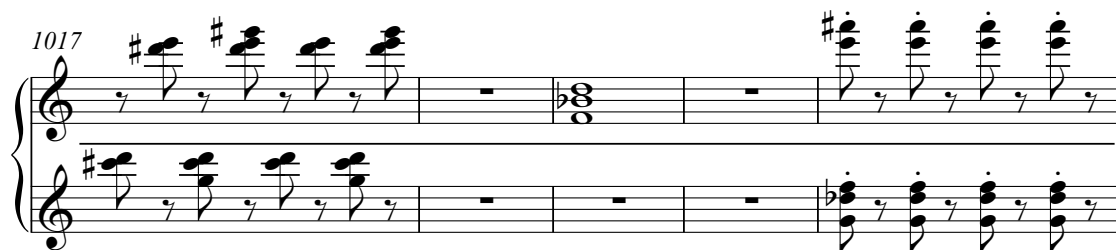
1006



1012



1017



50

1022

Musical score for measures 1022-1025. The system consists of two staves. The upper staff (treble clef) contains chords with accidentals (sharps and naturals) and rests. The lower staff (bass clef) contains chords, some with accidentals, and a melodic line starting in measure 1025.

1026

Musical score for measures 1026-1032. The system consists of two staves. The upper staff (treble clef) contains chords with accidentals and rests. The lower staff (bass clef) contains chords with accidentals and a melodic line.

1033 sustain all notes

Musical score for measures 1033-1037. The system consists of two staves. The upper staff (treble clef) contains a melodic line in measure 1033 followed by rests. The lower staff (bass clef) contains a melodic line in measure 1033 followed by rests. A slur is placed under the first note of the lower staff.

1038 *8va*

Musical score for measures 1038-1042. The system consists of two staves. The upper staff (treble clef) contains whole notes with a dashed line above them indicating an octave shift. The lower staff (bass clef) contains whole notes.

1043 ⁽⁸⁾ 1

1048

1055

1063

sustain all notes

1069

8va

1078

8va

1085

4

1090

4

1094

Musical score for measures 1094-1097. The score is written for two staves, likely bass and tenor. Measure 1094 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1095 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1096 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1097 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). The score ends with a double bar line and a repeat sign.

1098

Musical score for measures 1098-1101. The score is written for two staves, likely bass and tenor. Measure 1098 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1099 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1100 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). Measure 1101 shows a bass staff with a whole note chord (Bb, D, F) and a tenor staff with a whole note chord (Bb, D, F). The score ends with a double bar line and a repeat sign.

VI. Felipe and the Cat

Anecdotal, a childrens' story from the past

1103 **U** $\text{♩} = 50$

p Red. _____

1108

1113

Red. _____ *pp*

1116

Ped. _____

1120

p

Ped. _____

1124 (8)

p

Ped. _____

V

1128

1132

p *pp*

1138

p

1144

1147

W *Ped.*

1149

Musical score for measures 1149-1150. The system consists of a grand staff with a treble and bass clef. Measure 1149 features a treble staff with a sharp key signature and a bass staff with a complex rhythmic pattern. Measure 1150 continues the treble staff with a melodic line and the bass staff with a similar rhythmic pattern.

1151

Musical score for measures 1151-1152. The system consists of a grand staff with a treble and bass clef. Measure 1151 features a treble staff with a melodic line and a bass staff with a complex rhythmic pattern. Measure 1152 continues the treble staff with a melodic line and the bass staff with a similar rhythmic pattern.

X

1153

Musical score for measures 1153-1154. The system consists of a grand staff with a treble and bass clef. Measure 1153 features a treble staff with a melodic line and a bass staff with a complex rhythmic pattern. Measure 1154 continues the treble staff with a melodic line and the bass staff with a similar rhythmic pattern.

C.4

Death of a Moon (2016)

For 7 Contrabasses

Ori Barel

Death of a Moon- For 7 Contrabasses

Death of a Moon- For 7 Contrabasses

with some vibrato (but not exaggerated or dry)
always thinking about melody
notes are separated but they generally belong to melodic contours
emotional, yet serious and contained

Ori Barel

Sul E

Contrabass 1

Sul A **End Sul A** **sul D**

Contrabass 2

sul D

Contrabass 3

sul G

Contrabass 4

Sul A

Contrabass 5

Sul A

Contrabass 6

Contrabass 7

whispering
End Sul E

5

Cb.1

Cb.2

End Sul D

Sul A

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

p

p

p

10 Sul A

End Sul A

A Sul E

Cb.1

Cb.2

Cb.3

Cb.4

p

Cb.5

Cb.6

Cb.7

Detailed description: This is a musical score for seven cellos, labeled Cb.1 through Cb.7. The score is organized into four measures by vertical bar lines. Cb.1 is the only cello in bass clef, while Cb.2 through Cb.7 are in treble clef. Above the first measure, there are performance instructions: '10 Sul A' above Cb.1, 'End Sul A' above Cb.2, and 'A Sul E' above Cb.3. A dynamic marking '*p*' (piano) is placed below Cb.4 in the first measure. The notation includes various musical symbols: rests, eighth notes, quarter notes, and half notes, some with accents or slurs. For example, in the first measure, Cb.1 has a half note G2, Cb.2 has a quarter note G4, Cb.3 has an eighth note G4, and Cb.4 has a half note G4. In the second measure, Cb.1 has a half note A2, Cb.2 has a quarter note A4, Cb.3 has a quarter note G4, and Cb.4 has a half note G4. In the third measure, Cb.1 has a half note B2, Cb.2 has a quarter note B4, Cb.3 has a quarter note A4, and Cb.4 has a half note A4. In the fourth measure, Cb.1 has a half note C3, Cb.2 has a quarter note C4, Cb.3 has a quarter note B4, and Cb.4 has a half note B4. Cb.5, Cb.6, and Cb.7 have whole rests in all four measures.

15

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

End Sul G

Sul A/end Sul A

7

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

End Sul A

End Sul D

30

Detailed description: This musical score is for seven cellos, labeled Cb.1 through Cb.7. The notation is spread across five measures. Cb.1 has rests in the first four measures and a half note G4 with a slur in the fifth measure, marked with a '30' above it. Cb.2 has a half note F#4 in the first measure, a quarter rest in the second, and a half note G4 with a slur in the third measure, marked 'End Sul A'. Cb.3 has a quarter rest in the first measure, a half note G4 with a slur in the second measure, and a half note F#4 with a slur in the third measure, marked 'End Sul D'. Cb.4 has rests in the first three measures and a half note G4 with a slur in the fifth measure. Cb.5 has rests in the first two measures, a half note F#4 with a slur in the third measure, and a half note G4 with a slur in the fourth measure. Cb.6 and Cb.7 have rests in all five measures.

8

C

35

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

The musical score consists of seven staves, each labeled Cb.1 through Cb.7. The first staff (Cb.1) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains notes in measures 3 and 5, with a rehearsal mark 'C' above measure 3 and a measure number '35' above measure 5. The second staff (Cb.2) is in bass clef and contains rests in all five measures. The third staff (Cb.3) is in bass clef and contains rests in all five measures. The fourth staff (Cb.4) is in treble clef and contains notes in measures 3 and 5, with a slur connecting the notes in measure 3. The fifth staff (Cb.5) is in treble clef and contains rests in all five measures. The sixth staff (Cb.6) is in bass clef and contains rests in all five measures. The seventh staff (Cb.7) is in treble clef and contains rests in all five measures.

D

9

Score for seven cellos (Cb.1 to Cb.7) across four measures. The notation includes various musical symbols such as notes, rests, and accidentals.

Measure 1:

- Cb.1:** Treble clef. Notes: quarter rest, eighth rest, dotted quarter (circled), quarter (circled), quarter rest, eighth rest, dotted quarter (circled), quarter (circled).
- Cb.2:** Bass clef. Whole rest.
- Cb.3:** Bass clef. Whole rest.
- Cb.4:** Treble clef. Notes: dotted half (circled), quarter (circled), dotted half (circled), quarter (circled), quarter rest, quarter (circled), quarter rest, quarter (circled).
- Cb.5:** Treble clef. Whole rest.
- Cb.6:** Bass clef. Whole rest.
- Cb.7:** Treble clef. Whole rest.

Measure 2:

- Cb.1:** Treble clef. Notes: eighth rest, dotted half (circled), eighth rest, eighth rest, dotted quarter (circled), quarter (circled), quarter rest, quarter (circled).
- Cb.2:** Bass clef. Whole rest.
- Cb.3:** Bass clef. Whole rest.
- Cb.4:** Treble clef. Notes: dotted half (circled), quarter (circled), dotted half (circled), quarter (circled), quarter rest, quarter (circled), quarter rest, quarter (circled).
- Cb.5:** Treble clef. Whole rest.
- Cb.6:** Bass clef. Whole rest.
- Cb.7:** Treble clef. Whole rest.

Measure 3:

- Cb.1:** Treble clef. Notes: quarter rest, eighth rest, dotted quarter (circled), quarter (circled), quarter rest, eighth rest, dotted quarter (circled), quarter (circled).
- Cb.2:** Bass clef. Whole rest.
- Cb.3:** Bass clef. Whole rest.
- Cb.4:** Treble clef. Notes: dotted half (circled), quarter (circled), dotted half (circled), quarter (circled), quarter rest, quarter (circled), quarter rest, quarter (circled).
- Cb.5:** Treble clef. Whole rest.
- Cb.6:** Bass clef. Whole rest.
- Cb.7:** Treble clef. Whole rest.

Measure 4:

- Cb.1:** Treble clef. Notes: quarter rest, eighth rest, dotted quarter (circled), quarter (circled), quarter rest, eighth rest, dotted quarter (circled), quarter (circled).
- Cb.2:** Bass clef. Notes: dotted quarter (circled), eighth rest, dotted quarter (circled), quarter (circled), quarter rest, quarter (circled), quarter rest, quarter (circled).
- Cb.3:** Bass clef. Whole rest.
- Cb.4:** Treble clef. Notes: dotted half (circled), quarter (circled), dotted half (circled), quarter (circled), quarter rest, quarter (circled), quarter rest, quarter (circled).
- Cb.5:** Treble clef. Whole rest.
- Cb.6:** Bass clef. Whole rest.
- Cb.7:** Treble clef. Whole rest.

10 ⁴⁰

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Sul G

Sul G

Sul G

Detailed description: This is a musical score for seven contrabassoon parts, labeled Cb.1 through Cb.7. The score begins at measure 40. Cb.1 (soprano clef) plays a melodic line with slurs and accents. Cb.2 (bass clef) plays a bass line with slurs and accents. Cb.3 (bass clef) is mostly silent. Cb.4 (soprano clef) plays a melodic line with slurs and accents. Cb.5 (soprano clef) has a 'Sul G' marking and plays a specific note. Cb.6 (bass clef) has a 'Sul G' marking and plays a specific note. Cb.7 (soprano clef) has a 'Sul G' marking and plays a specific note. The score is divided into measures by vertical bar lines.

45

11

Cb.1

Cb.2

Sul A

End Sul A

Cb.3

Sul D

Cb.4

Cb.5

End Sul G

Sul D

Cb.6

Cb.7

Detailed description of the musical score: The score is written for seven cellos, labeled Cb.1 through Cb.7. It consists of six measures. Cb.1 plays a melodic line in treble clef with notes and rests. Cb.2 has rests in the first two measures, then plays a slurred pair of notes marked 'Sul A' in the third measure, followed by 'End Sul A' in the fifth measure. Cb.3 has rests, then a note marked 'Sul D' in the third measure, and continues with notes and rests. Cb.4 plays a series of notes and rests. Cb.5 plays a series of notes and rests. Cb.6 has a slurred pair of notes marked 'End Sul G' in the second measure, then a note marked 'Sul D' in the third measure, and continues with notes and rests. Cb.7 plays a few notes in the first measure and then rests for the remainder of the piece.

50

Cb.1

Cb.2

Cb.3

End Sul D

Sul E

Cb.4

Cb.5

Cb.6

End Sul D

Sul G

Cb.7

The musical score is written for seven cellos, labeled Cb.1 through Cb.7. It consists of six measures. Cb.1 and Cb.2 have staves with treble and bass clefs respectively. Cb.3, Cb.4, Cb.5, Cb.6, and Cb.7 have staves with bass clefs. Cb.1 and Cb.2 play a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4. Cb.3 has a rest in the first measure, then plays a half note D4 in the second measure, and a half note E4 in the third measure. Cb.4 plays a half note G4, followed by a quarter note A4, and then a half note B4. Cb.5 has a rest in the first measure, then plays a half note D4 in the second measure, and a half note E4 in the third measure. Cb.6 has a rest in the first measure, then plays a half note D4 in the second measure, and a half note E4 in the third measure. Cb.7 has a rest in the first measure, then plays a half note D4 in the second measure, and a half note E4 in the third measure. The score includes various musical notations such as notes, rests, and slurs. Specific performance instructions like 'End Sul D', 'Sul E', and 'Sul G' are present. A rehearsal mark '50' is at the top of the first measure.

55

Cb.1

Cb.2

Cb.3

Cb.4

End Sul G

Cb.5

End Sul G

Cb.6

End Sul G

Cb.7

14

EHOPEFUL

60

End Sul G

7

F₆₅ THE LABERYNTH

15

Score for seven cellos (Cb.1 to Cb.7) across five measures. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Measure 1:

- Cb.1:** Bass clef, half note G2, rest.
- Cb.2:** Treble clef, half note G4, rest.
- Cb.3:** Bass clef, rest.
- Cb.4:** Treble clef, rest.
- Cb.5:** Treble clef, rest.
- Cb.6:** Bass clef, rest.
- Cb.7:** Treble clef, rest.

Measure 2:

- Cb.1:** Rest.
- Cb.2:** Rest.
- Cb.3:** Rest.
- Cb.4:** Rest.
- Cb.5:** Rest.
- Cb.6:** Rest.
- Cb.7:** Rest.

Measure 3:

- Cb.1:** Rest.
- Cb.2:** Rest.
- Cb.3:** Rest.
- Cb.4:** Quarter note G#4, quarter note G4, quarter note G#4.
- Cb.5:** Rest.
- Cb.6:** Rest.
- Cb.7:** Rest.

Measure 4:

- Cb.1:** Rest.
- Cb.2:** Quarter note G4, quarter rest, quarter note G4, quarter rest.
- Cb.3:** Rest.
- Cb.4:** Quarter note G4, quarter rest, quarter note G4, quarter rest.
- Cb.5:** Rest.
- Cb.6:** Rest.
- Cb.7:** Rest.

Measure 5:

- Cb.1:** Rest.
- Cb.2:** Quarter note G4, quarter note G4, quarter note G4, quarter note G4.
- Cb.3:** Rest.
- Cb.4:** Quarter note G#4, quarter note G4, quarter note G#4, quarter note G4.
- Cb.5:** Rest.
- Cb.6:** Rest.
- Cb.7:** Rest.

Measure 6:

- Cb.1:** Rest.
- Cb.2:** Rest.
- Cb.3:** Rest.
- Cb.4:** Rest.
- Cb.5:** Rest.
- Cb.6:** Rest.
- Cb.7:** Rest.

Score for seven cellos (Cb.1 to Cb.7) across four measures. The notation is as follows:

- Cb.1 (Bass Clef):** Whole rests in all four measures.
- Cb.2 (Treble Clef):** Eighth notes in measures 1-3, followed by a quarter note in measure 4.
- Cb.3 (Bass Clef):** Whole rests in all four measures.
- Cb.4 (Treble Clef):** Complex first measure with a slur and a repeat sign, followed by quarter notes in measures 2-4.
- Cb.5 (Treble Clef):** Whole rests in all four measures.
- Cb.6 (Bass Clef):** Whole rests in all four measures.
- Cb.7 (Treble Clef):** Whole rests in all four measures.

Score for seven cellos (Cb.1 to Cb.7) across five measures. The notation includes rests, notes, and slurs, with specific performance instructions 'Sul G' and 'Sul D'.

Measure 1:

- Cb.1: Rest
- Cb.2: Quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.3: Rest
- Cb.4: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.5: Rest
- Cb.6: **Sul G**, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.7: Rest

Measure 2:

- Cb.1: Rest
- Cb.2: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.3: Rest
- Cb.4: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.5: Rest
- Cb.6: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.7: Rest

Measure 3:

- Cb.1: Rest
- Cb.2: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.3: Rest
- Cb.4: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.5: Rest
- Cb.6: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.7: Rest

Measure 4:

- Cb.1: Rest
- Cb.2: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.3: **Sul D**, quarter rest, quarter note D4, quarter rest
- Cb.4: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.5: Rest
- Cb.6: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.7: Rest

Measure 5:

- Cb.1: Rest
- Cb.2: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.3: Rest
- Cb.4: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.5: Rest
- Cb.6: Quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest, quarter note G4, quarter rest
- Cb.7: Rest

Score for seven cellos (Cb.1 to Cb.7) across four measures. The notation includes various musical symbols such as rests, notes, and accidentals.

Measure 1:

- Cb.1:** Bass clef, whole rest.
- Cb.2:** Treble clef, quarter note G4, whole rest.
- Cb.3:** Treble clef, whole rest.
- Cb.4:** Treble clef, whole rest.
- Cb.5:** Treble clef, whole rest.
- Cb.6:** Treble clef, whole rest.
- Cb.7:** Treble clef, whole rest.

Measure 2:

- Cb.1:** Bass clef, quarter rest, half note F#4, quarter rest.
- Cb.2:** Treble clef, quarter rest, quarter note G4, quarter rest, eighth note F#4, eighth note G4, quarter rest.
- Cb.3:** Treble clef, quarter rest, half note G4, quarter rest.
- Cb.4:** Treble clef, quarter rest, quarter note F#4, quarter rest.
- Cb.5:** Treble clef, quarter rest, half note F#4, quarter rest.
- Cb.6:** Treble clef, quarter rest, half note G4, quarter rest.
- Cb.7:** Treble clef, whole rest.

Measure 3:

- Cb.1:** Bass clef, whole rest.
- Cb.2:** Treble clef, quarter rest, eighth note G4, eighth note F#4, quarter rest.
- Cb.3:** Treble clef, quarter rest, eighth note G4, eighth note F#4, quarter rest.
- Cb.4:** Treble clef, quarter rest, eighth note G4, eighth note F#4, quarter rest.
- Cb.5:** Treble clef, whole rest.
- Cb.6:** Treble clef, whole rest.
- Cb.7:** Treble clef, whole rest.

Measure 4:

- Cb.1:** Bass clef, whole rest.
- Cb.2:** Treble clef, whole rest.
- Cb.3:** Treble clef, whole rest.
- Cb.4:** Treble clef, whole rest.
- Cb.5:** Treble clef, whole rest.
- Cb.6:** Treble clef, whole rest.
- Cb.7:** Treble clef, whole rest.

End Sul G (written above Cb.6 in Measure 2)

399

Musical score for seven contrabasses (Cb.1 to Cb.7) across four measures. The notation is as follows:

- Cb.1:** Bass clef, whole rests in all four measures.
- Cb.2:** Bass clef, first measure whole rest; second measure half note G[♯]4; third measure half note F[♮]4; fourth measure half note E[♮]4.
- Cb.3:** Treble clef, first measure half note G[♮]3; second measure half note F[♮]3; third measure half note E[♮]3; fourth measure half note D[♮]3.
- Cb.4:** Treble clef, first measure whole rest; second measure half note G[♯]4; third measure whole rest; fourth measure whole rest.
- Cb.5:** Treble clef, first measure half note G[♮]3; second measure half note F[♮]3; third measure half note E[♮]3; fourth measure half note D[♮]3.
- Cb.6:** Treble clef, whole rests in all four measures.
- Cb.7:** Treble clef, first measure half note G[♮]3; second measure whole rest; third measure whole rest; fourth measure whole rest.

90 **H**

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Sul G

The musical score is written for seven cellos, labeled Cb.1 through Cb.7. The notation is as follows:

- Measure 1:** Cb.1 has a whole note G#2. Cb.2 has a whole note G2. Cb.3 has a whole note G2. Cb.4 has a whole note G#2. Cb.5 has a whole note G2. Cb.6 has a whole note G2. Cb.7 has a whole note G2.
- Measure 2:** Cb.1 has a whole note G#2. Cb.2 has a whole note G2. Cb.3 has a whole note G2. Cb.4 has a whole note G#2. Cb.5 has a whole note G2. Cb.6 has a whole note G2. Cb.7 has a whole note G2.
- Measure 3:** Cb.1 has a whole note G#2. Cb.2 has a whole note G2. Cb.3 has a whole note G2. Cb.4 has a whole note G#2. Cb.5 has a whole note G2. Cb.6 has a whole note G2. Cb.7 has a whole note G2.
- Measure 4:** Cb.1 has a whole note G#2. Cb.2 has a whole note G2. Cb.3 has a whole note G2. Cb.4 has a whole note G#2. Cb.5 has a whole note G2. Cb.6 has a whole note G2. Cb.7 has a whole note G2.
- Measure 5:** Cb.1 has a whole note G#2. Cb.2 has a whole note G2. Cb.3 has a whole note G2. Cb.4 has a whole note G#2. Cb.5 has a whole note G2. Cb.6 has a whole note G2. Cb.7 has a whole note G2.

95

Cb.1

Cb.2

End Sul D

Cb.3

Cb.4

Cb.5

Cb.6

End Sul G

Sul D

Cb.7

The musical score is written for seven cellos, labeled Cb.1 through Cb.7. It consists of four measures. Cb.1 starts with a treble clef and a key signature of one sharp (F#). The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.2 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.3 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.4 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.5 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.6 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. Cb.7 has a treble clef and a key signature of one sharp. The first measure has a whole note F#4. The second measure has a whole note G4. The third measure has a whole note F#4. The fourth measure has a whole note G4. The score includes performance instructions: 'End Sul D' above Cb.2 in the first measure, 'End Sul G' above Cb.7 in the second measure, and 'Sul D' above Cb.7 in the third measure.

23

I

100

End Sul D

Sul E

End Sul G

The musical score is arranged in five measures across seven staves, labeled Cb.1 through Cb.7. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A rehearsal mark 'I' is located at the beginning of the fifth measure. The tempo marking '100' is positioned above the first measure of Cb.1. Specific performance instructions are placed above the staves: 'End Sul D' above Cb.3, 'Sul E' above Cb.6, and 'End Sul G' above Cb.7.

Score for seven cellos (Cb.1 to Cb.7) across four measures. The score includes various musical notations such as rests, notes, and slurs, along with performance instructions like "End Sul E", "Sul G", "Sul A", and "Sul B".

Measure 1:

- Cb.1:** Treble clef, key signature of one sharp (F#). Notes: F#4 (half note), F#4 (half note).
- Cb.2:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.3:** Bass clef. Notes: E3 (half note), F#3 (half note). Instruction: "End Sul E".
- Cb.4:** Treble clef. Rest: whole note.
- Cb.5:** Treble clef. Rest: whole note.
- Cb.6:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note). Instruction: "Sul A".
- Cb.7:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).

Measure 2:

- Cb.1:** Treble clef, key signature of one sharp (F#). Notes: F#4 (half note), F#4 (half note).
- Cb.2:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.3:** Bass clef. Notes: E3 (half note), F#3 (half note). Instruction: "Sul G".
- Cb.4:** Treble clef. Rest: whole note.
- Cb.5:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.6:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.7:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).

Measure 3:

- Cb.1:** Treble clef, key signature of one sharp (F#). Notes: F#4 (half note), F#4 (half note).
- Cb.2:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.3:** Bass clef. Rest: whole note.
- Cb.4:** Treble clef. Rest: whole note.
- Cb.5:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.6:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.7:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).

Measure 4:

- Cb.1:** Treble clef, key signature of one sharp (F#). Notes: F#4 (half note), F#4 (half note).
- Cb.2:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.3:** Bass clef. Notes: E3 (half note), F#3 (half note).
- Cb.4:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note). Instruction: "Sul B".
- Cb.5:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.6:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).
- Cb.7:** Treble clef. Notes: G4 (quarter note), A4 (quarter note), B4 (quarter note).

Score for seven cellos (Cb.1 to Cb.7) across seven measures. The notation includes various musical symbols such as rests, notes, and accidentals.

Measure 1: Cb.1 has a whole rest. Cb.2 has a whole rest with the instruction "Sul D" above it. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a half note G. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 2: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 3: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 4: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 5: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 6: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

Measure 7: Cb.1 has a whole rest. Cb.2 has a whole rest. Cb.3 has a whole rest. Cb.4 has a whole rest. Cb.5 has a whole rest. Cb.6 has a whole rest. Cb.7 has a whole rest.

115

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

End Sul G

End Sul D

sul D

125 130

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Detailed description: This musical score is for seven contrabasses, labeled Cb.1 through Cb.7. The score is written on seven staves. Cb.1 is in treble clef, while Cb.2 through Cb.7 are in bass clef. The music is divided into measures by vertical bar lines. Above the first staff, the measure numbers 125 and 130 are indicated. Cb.1 plays a melodic line with eighth and quarter notes, some beamed together. Cb.2 and Cb.7 play a similar melodic line, often with beamed eighth notes. Cb.3 has a few notes with long horizontal lines above them, indicating sustained sounds. Cb.4 has a few notes, including a sharp sign. Cb.5 has a few notes, including a sharp sign. Cb.6 is mostly silent, with only a few notes. The overall texture is a complex, layered sound.

135

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Sul D

End Sul D

Sul G

The musical score is arranged in seven staves, each labeled Cb.1 through Cb.7. The notation includes various musical symbols: notes with stems, rests, slurs, and dynamic markings. Cb.1 starts with a treble clef and a key signature of one sharp (F#). Cb.2, Cb.5, and Cb.7 also use treble clefs. Cb.3 and Cb.4 use bass clefs. Cb.6 uses a treble clef. The score is divided into seven measures by vertical bar lines. In the first measure, the number '135' is written above the staff for Cb.1. In the fifth measure, Cb.5 has the marking 'Sul D' above it, and Cb.6 has 'Sul G' above it. In the sixth measure, Cb.5 has the marking 'End Sul D' above it. The notation includes various musical symbols: notes with stems, rests, slurs, and dynamic markings.

140

Cb.1

Cb.2

Cb.3

Cb.4

Cb.5

Cb.6

Cb.7

Sul D

End Sul D

Sul G/End Sul G

End Sul G

The musical score is for seven cellos, labeled Cb.1 through Cb.7. It begins at measure 140. Cb.1 plays a melodic line with eighth and quarter notes. Cb.2 and Cb.7 play similar parts with slurs. Cb.3 has a section marked 'Sul D' starting in measure 144. Cb.4 has a section marked 'Sul G/End Sul G' starting in measure 140. Cb.5 has a long note in measure 140. Cb.6 has a section marked 'End Sul G' starting in measure 145. The score ends in measure 147.

145 **K** 150

Cb.1

Cb.2

End Sul D

Sul A

Cb.3

Sul E/End Sul E

Sul G

Cb.4

sul G

Cb.5

Cb.6

Sul G

Cb.7

L

155

160

[illegible]

165

The musical score consists of seven staves, each labeled on the left: Cb.1, Cb.2, Cb.3, Cb.4, Cb.5, Cb.6, and Cb.7. The score begins at measure 165, indicated by a rehearsal mark above the first staff. Cb.1 and Cb.2 contain melodic lines with various note values, slurs, and ties. Cb.3 and Cb.4 contain block chords, some with slurs. Cb.5, Cb.6, and Cb.7 are empty staves.

M
170

N

175

33

Score for seven cellos (Cb.1 to Cb.7) across measures 170 to 175. The score includes various musical notations such as rests, notes, and slurs, with specific performance instructions like "Sul G" (Sul pontice G) indicated for Cb.2, Cb.5, Cb.6, and Cb.7.

Cb.1 (Bass clef): Measure 170 has a whole note G2. Measure 171 has a whole note G2. Measure 172 has a whole note G2. Measure 173 has a whole note G2. Measure 174 has a whole note G2. Measure 175 has a whole note G2.

Cb.2 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4. "Sul G" instruction above measure 174.

Cb.3 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4.

Cb.4 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4.

Cb.5 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4. "Sul G" instruction above measure 174.

Cb.6 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4. "Sul G" instruction above measure 174.

Cb.7 (Treble clef): Measure 170 has a whole note G4. Measure 171 has a whole note G4. Measure 172 has a whole note G4. Measure 173 has a whole note G4. Measure 174 has a whole note G4. Measure 175 has a whole note G4. "Sul G" instruction above measure 174.

C.5

Trichromatic (2014)
For Electric Guitar

Ori Barel

Trichromatic for electric guitar

Trichromatic-For Electric Guitar

each staff = between 10-25 seconds-rhythms are free

Ori Barel 2015

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132, E132, F#132, G#132, A132, B132, C133, D133, E133, F#133, G#133, A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C

First system of guitar notation. The treble staff contains a melodic line with notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with notes: F#3, E3, D3, C3, B2, A2, G2. The TAB line shows fret numbers: 6, 4, 5, 7, 6, 4, 6, 7. An 8va extension is indicated by a dashed line above the treble staff.

Second system of guitar notation. The treble staff contains a melodic line with notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with notes: F#3, E3, D3, C3, B2, A2, G2. The TAB line shows fret numbers: 6, 4, 5, 7, 7, 4, 7, 4, 7. An 8va extension is indicated by a dashed line above the treble staff.

Third system of guitar notation. The treble staff contains a melodic line with notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with notes: F#3, E3, D3, C3, B2, A2, G2. The TAB line shows fret numbers: 4, 6, 4, 6, 4, 7. An 8va extension is indicated by a dashed line above the treble staff.

Fourth system of guitar notation. The treble staff contains a melodic line with notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with notes: F#3, E3, D3, C3, B2, A2, G2. The TAB line shows fret numbers: 4, 7, 4, 7, 4, 6. An 8va extension is indicated by a dashed line above the treble staff.

First system of musical notation for guitar. The system consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The bass staff contains a sequence of notes: D3, E3, F#3, G#3, A3, B3, C4, D4. The tablature staff contains the numbers 5, 6, 5, 6, 7, 8. Above the treble staff, there are two dashed lines with labels: "8va" above the first four notes and "15ma" above the last two notes.

Second system of musical notation for guitar. The system consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The bass staff contains a sequence of notes: D3, E3, F#3, G#3, A3, B3, C4, D4. The tablature staff contains the numbers 4, 6, 4, 6, 4, 5, 6, 7, 8. Above the treble staff, there is a dashed line with the label "8va" above the first four notes.

Third system of musical notation for guitar. The system consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The bass staff contains a sequence of notes: D3, E3, F#3, G#3, A3, B3, C4, D4. The tablature staff contains the numbers 5, 7, 5, 7, 5, 7. Above the treble staff, there are two dashed lines with labels: "8va" above the first four notes and "15ma" above the last two notes.

Fourth system of musical notation for guitar. The system consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The bass staff contains a sequence of notes: D3, E3, F#3, G#3, A3, B3, C4, D4. The tablature staff contains the numbers 4, 5, 7, 5, 4, 5, 7, 5. Above the treble staff, there are two dashed lines with labels: "8va" above the first four notes and "15ma" above the last two notes.

First system of musical notation for guitar. It consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The bass staff contains a sequence of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. The tablature staff shows the fret numbers: 4, 5, 7, 5, 4, 5, 7, 5.

Second system of musical notation for guitar. It consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, followed by a double bar line and then F#5, G5, A5. The bass staff contains a sequence of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2, followed by a double bar line and then D3, C3, B2. The tablature staff shows the fret numbers: 4, 5, 7, 5, 4, 5, 7, 5, followed by a double bar line and then 8, 6, 4. An 8va marking is present above the final notes of the treble staff.

Third system of musical notation for guitar. It consists of three staves: a treble clef staff, a bass clef staff, and a tablature staff. The treble staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, followed by a double bar line and then F#5, G5, A5. The bass staff contains a sequence of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2, followed by a double bar line and then D3, C3, B2. The tablature staff shows the fret numbers: 7, 4, 5, 4, 7, 4, 5, 4, followed by a double bar line and then 5, 4, 7.

4 5 6 7 8 6 7

loop pedal BOSS RC30

**LOOP PEDAL:
PRESS ON LEFT PEDAL
(RECORDS)**

6 8 5 8 6 7 5 7 5

**LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)**

4 6 7 5 5

LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)

LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)

15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va} 15^{ma} 8^{va}

7 6 5 7 5 4 8 7 5 7 5 8 6 8 6

LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)

8^{va} 5 7 5 7 6 8 7

LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)

8^{va} 8 6 7 8 6 7 6

LOOP PEDAL:
PRESS ON LEFT PEDAL
(PLAYS AND RECORDS)

The first system of music is written for a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. A loop pedal instruction box is positioned above the treble staff. The music is marked with '8va' and '15ma' intervals. The bass staff includes a tablature line with fret numbers: 5, 7, 5, 8, 6, 8, 6, 6, 6, 5, 4, 6, 5, 4, 6, 6, 5, 5, 4, 7, 6.

LOOP PEDAL:
PRESS ON RIGHT PEDAL
(STOPS LOOP PEDAL)

The second system of music continues the melodic and bass lines. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with eighth and sixteenth notes. A loop pedal instruction box is positioned above the treble staff. The music is marked with '15ma' and '8va' intervals. The bass staff includes a tablature line with fret numbers: 6, 6, 5, 5, 4, 4, 4, 6, 6, 5, 5, 4.

The third system of music continues the melodic and bass lines. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with eighth and sixteenth notes. A loop pedal instruction box is positioned above the treble staff. The music is marked with '8va' and '15ma' intervals. The bass staff includes a tablature line with fret numbers: 6, 6, 5, 5, 4, 4, 7, 6, 6, 5, 5.

First system of musical notation for guitar, featuring a treble and bass staff with a guitar tablature line below. The music is in G major (one sharp) and 4/4 time. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a harmonic accompaniment. The third staff is the guitar tablature, showing fret numbers 4, 5, 7, 6, 6, 8, 6, 5, 5, 4, 4, 7, 6, 6, 5, 5. There are two '8va' markings with dashed lines indicating octave shifts.

Second system of musical notation for guitar, continuing the piece. It follows the same format as the first system. The guitar tablature line shows fret numbers 4, 5, 7, 6, 5, 4, 7, 6, 7, 6, 8, 4, 5, 7, 6, 4. There is one '8va' marking with a dashed line.

Third system of musical notation for guitar, the final system on the page. It follows the same format. The guitar tablature line shows fret numbers 6, 7, 8, 4. There is one '8va' marking with a dashed line.

8va

TAB

5 5 4 4 7 6 6 5 5 4 5 7 6

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole note chord of F#4 and C#5, followed by a half note G#4, and then a quarter note F#4. The guitar line plays a descending sequence of chords: F#4-C#5, E4-G#4, D#4-F#4, and C#4-E4. The bass line plays a descending sequence of notes: F#3, E3, D#3, and C#3. The system is labeled with a '1' in the bottom right corner.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The guitar accompaniment includes a tablature line with fret numbers (5, 6, 7, 6, 6, 4, 6, 7, 6, 4, 5, 7, 7, 4, 7, 4) and a chord diagram for the first line. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble clef with a key signature of one sharp (F#). The first system of the guitar accompaniment includes a chord diagram for the first line, showing a C major chord (C, E, G) and a D major chord (D, F#, A). The second system of the guitar accompaniment includes a chord diagram for the second line, showing a C major chord (C, E, G) and a D major chord (D, F#, A). The melody is written in treble clef with a key signature of one sharp (F#). The first system of the melody includes a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. The second system of the melody includes a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. The first system of the guitar accompaniment includes a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. The second system of the guitar accompaniment includes a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note.

The first system of the musical score for 'The Wind' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord of F#4 and A4, followed by a whole rest, and then another whole note chord of F#4 and A4. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord of F#4 and A4, followed by a whole rest, and then another whole note chord of F#4 and A4. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord of F#3 and A3, followed by a whole rest, and then another whole note chord of F#3 and A3. The system is marked with a '4' below the first measure and a '6' below the third measure.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with fret numbers. The notation includes a 15^{ma} (15th fret) and an 8^{va} (8th fret) marking. The TAB sequence is: 6, 8, 7, 7, 4, 7, 5, 6, 4, 7.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with fret numbers. The notation includes a 15^{ma} (15th fret) and an 8^{va} (8th fret) marking. The TAB sequence is: 4, 5, 7, 5.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with fret numbers. The notation includes a 15^{ma} (15th fret) and an 8^{va} (8th fret) marking. The TAB sequence is: 4, 5, 7.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with fret numbers. The notation includes a 15^{ma} (15th fret) and an 8^{va} (8th fret) marking. The TAB sequence is: 4, 5, 8.

C.6

3 Poems by Andrew Choate (2017)

For Soprano, Player Piano and Fixed Media

Ori Barel

**Three Poems by Andrew Choate
for Soprano, Player Piano and Fixed Media**

I. A Dime In The Pond

Ori Barel

Ori Bare

The musical score for "Ori Bare" features a Soprano Solo and Piano accompaniment. The tempo is set at quarter note = 60. The key signature has one sharp (F#). The Soprano part begins with a rest followed by the lyrics "an or-phan for bone" and "a saw for or-". The piano accompaniment includes arpeggiated chords and sustained bass notes.

Soprano Solo

Piano

Tempo: ♩ = 60

Lyrics: an or-phan for bone a saw for or-

6

S. Solo

ture a string for a tach ment a lump for good for-tune a blue-bird for prin-ce

Pno.

mf

12

S. Solo

sses a tape for in - fi - ni - ty

Pno.

mf *f*

B $\text{♩} = 72$

B $\text{♩} = 72$

f *8^{va}*

18

S. Solo

Pno.

f *ff*

mf *f*

mf *f*

24 *f* *ff* like a laugh

S. Solo an or-phan for a bone a saw for or - dure ah ee ah

Pno.

f *ff*

mf *f*

mf *f*

30

S. Solo tah too tah too tah too

Pno.

f *mp* *mf*

mf

34

S. Solo

f

a string for a-ttach - ment a lump for good

Pno.

f

f

41

S. Solo

for-tune ah ee ah ee ah

Pno.

f

fff

f

45

S. Solo

ce ah ee ah ha ha!

ff shouting ha!!

Pno.

f *8va*

mf *f*

50

S. Solo

a blue - bird for

combination of
whistle tones
and key clicks

tr

Pno.

mf *f* *ff* *f* *ff* *f*

mf *f* *mf* *f*

59 spoken

S. Solo

prin - ce sess a tape for in - fi - ni - ty ah ee ah ee

Pno.

ff

mf *f*

65

S. Solo

Pno.

mf *f*

ff *f*

72

S. Solo

f

a thun der for gir-dles an ex - cer -

Pno.

ff *f*

ff

mf *f*

mf *f*

77

S. Solo

ff like a luagh

size for wist-ful - ness Ah tah too

Pno.

f *ff* *f*

81 9

S. Solo

tah too tah too a

Pno.

mf *f* *f* *mf* *f*

mf *f* *f* *mf* *f*

87

S. Solo

stra - ddle for safe - ty a mid - riff for ba-ring Ah

Pno.

ff *f* *iiii*

ff

92

S. Solo

ee ah ee ah

Pno.

f

f

95

S. Solo

ee ah ee ah

Pno.

f *ff*

mf *f* *mf*

mf *f* *mf*

99 *ff* shouting ha!!! D

S. Solo

Ha! ha! ta-di - ta-di - ta-di ta-di - ta-di - ta-di - ta-di - ta-di - ta-di -

Pno.

f *mf* *f* *mf* *f*

(8)

104

S. Solo

ta-di - ta-di - ta-di - ta-di - ta-di - ta-di - ta-di zi-di-fa zi-di-fa zi-di-fa ta-di - ta-di - ta-di ta-di - ta-di - ta-di

Pno.

ff *f* *mf* *f*

(8)

109

S. Solo

ta -di -ta di -ta di zi di fa zi di fa zi di fa ta di -ta di -ta di zi di fa zi di fa zi di -fa Hi

Pno.

mf *f*

114

S. Solo

an ex - cuse for suc - cess a lot to take in spoken

Pno.

ff *f* *ff* *f* *f* *ff* *f* *ff*

mf *f* *f* *mf*

119

S. Solo

in ee

Pno.

ff *f*

123

S. Solo

$\text{♩} = 60$
F *mf*

Pno.

$\text{♩} = 60$
F *mf*

ff *mf*

127

S. Solo

Pno.

8^{va}

130

S. Solo

Pno.

an e - ffort for o - thers

II. Bye By Bye

G

140

S. Solo

f

space by train nor - folk by line - bee by si - de

Pno.

p

mf *f* *mf*

Reo.

146

S. Solo

fa - rm by Myr - tle space by train norm by ce - le - ry

Pno.

pp

f

Reo.

150

S. Solo

booth by crooks call by arms e - vic - ted by choice

Pno.

mf

155

S. Solo

shot by ca - non norm by ce - le - ry norm by ce - le - ry

Pno.

158

S. Solo

free-dom by ca - ll bus - iness by gra-mmaw fall by ce - lar

Pno.

mp *mf* *f* *mf*

f

162

S. Solo

rate by go - - ver - me - nt space by train

Pno.

f

mf *f*

167

S. Solo

bo - dy by - gran - paw wo - rk by - co - lor norm by ce - le - ry

Pno.

wo - rk by - co -

mf

171

S. Solo

drunk by these norm by ce - le - ry drunk

Pno.

f

174

S. Solo

by these dome by ba - llast

Pno.

mf *f* *Red.*

177

S. Solo

please by junk done by fall space by train space by tra -

Pno.

mf *f* *Red.*

184

S. Solo

f

- in space by train___

Pno.

mf

The musical score is for a song. The vocal part (S. Solo) begins at measure 184 with the lyrics "in space by train". The piano accompaniment (Pno.) consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The dynamics are marked as *f* (forte) for the solo and *mf* (mezzo-forte) for the piano.

III. Bride To The World

195

S. Solo

Pno.

I coun ted to ten and all the foam had dried

203

S. Solo

I coun-ted to til ten and than I wa - sn't ve - ry ma - ture

Pno.

ry ma -

210

S. Solo

I coun - ted to - ten

Pno.

coun - ted u - n - til ten

216

angry!

S. Solo

and then I di - dn't care a -bout so ma -ny things

Pno.

220

N

speech have sung
clumsy, grotesque, pessimistic

S. Solo

I coun-ted to ten ah and then clicks e - qualed skills

Pno.

226

S. Solo

O

f 5:4 *sprech*

I coun-ted to ten and then pro - fi - ted by__ ex -

Pno.

232

S. Solo

pe - ri - ence

5:4

I coun-ted to ten and then

Pno.

236 *sprech* **P** mysterious

S. Solo the cries spli - i n - tered_

Pno. *pp*

Ped.

240

S. Solo

Pno. *pp*

243

S. Solo

mf 5:4
I coun-ted to ten

Pno.

246

S. Solo

and then was soaked by dark-ness

pp

Pno.

249

S. Solo

I coun-ted to ten and then picked up an inte res - ting stick I coun - ted to

Pno.

pp

253

S. Solo

ten and then co - nnec - ted the clothes to the bo - dy I coun - ted to

Pno.

pp

256

S. Solo

ten and than it was do - - - - -

Pno.

5 3 7 5

258

S. Solo

- - - - - ne

Pno.

5

C.7

Homage to Phantom of Liberty by Bunuel (2017)
For Fixed Media

Ori Barel

Homage to Phantom of Liberty by
Bunuel Fixed

Media and Live Electronics

Format: Audio

Duration: 13:40

C.8

Cellular Automata Variations (2016)
For Fixed Media

Ori Barel

Cellular Automata Variations

Fixed Media

Format: Audio

Duration: 5:56

Appendix D - Audio Clips of Scores

- D.1 24 Shrinking Miniatures – For Player Piano
- D.2 Marco at the Record Store – For Vibraphone, Flute, Tenor Saxophone,
Cello and Fixed Media
- D.3 Smalltown – For Solo Piano
Piano – Kacey Link
- D.4 Death of a Moon – For Seven Contrabasses and Fixed Media
Contrabass – Eran Borovich
- D.5 Trichromatic – For Electric Guitar
Electric Guitar – Seth Josel
- D.6 Three Poems by Andrew Choate – For Soprano, Player Piano and Fixed Media
Soprano – Kyra Folk-Farber
- D.7 Homage to Phantom of Liberty by Bunuel – Fixed Media
- D.8 Cellular Automata Variations – Fixed Media